AUGUST 2, 1911

PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR

Straus-Reyton, K. C.

JULIA MARLOWE

Misconception as to the Modern Manager, by Joseph M. Gaites

BLANCHE RING AT RYE BEACH N.Y.

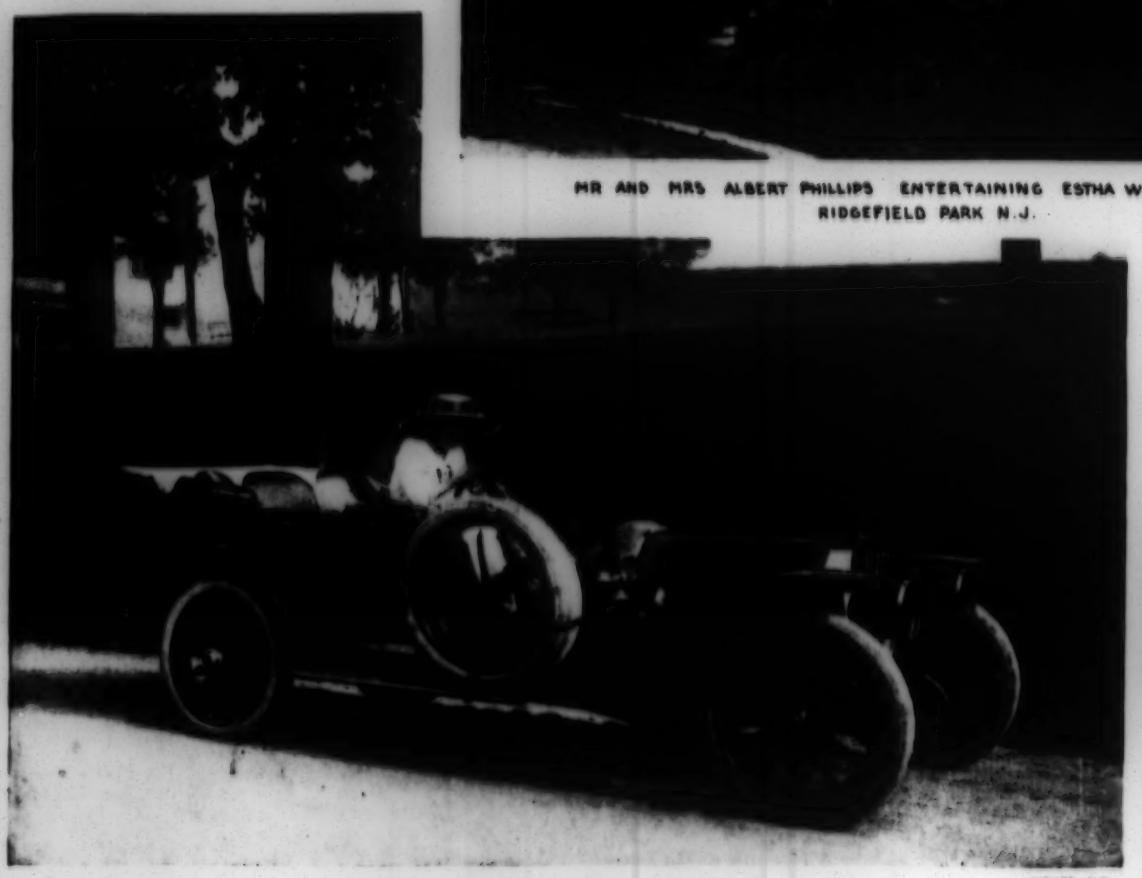
WHITE N.Y.

JANE COWL ON THE "OLYMPIC"

JANE COWL IN PARIS

BESSIE McCOY AND CAPP STOREA.
CAUGHT WITH THE KIDS

MR AND MRS ALBERT PHILLIPS ENTERTAINING ESTHA WILLIAMS AT THEIR HOME
RIDGEFIELD PARK N.J.



CHRYSTAL HERNE
AT MINEOLA, LONG ISLAND

WHITE N.Y.

GEORGE G. TYLER CROSSING FROM
MARSEILLES TO ALGIERS AFRICA.

THE DRAMATIC MIRROR COMPANY
HARRISON GREY FISKE - President
LYMAN O. FISKE, Secretary and Treasurer
121 West Forty-Second Street, New York
Chicago Office, Grand Opera House Annex
123 North Clark Street
Otis L. Colburn, Representative
Published every Wednesday in New York
Registered Cable Address, "Dramirror"
Entered at the Post Office as Second-Class Matter

THE NEW YORK
DRAMATIC MIRROR
ESTABLISHED JANUARY 4, 1879

SUBSCRIPTIONS
One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS
Twenty-five cents an agate line. Quarter-Page, $35.00; Half-Page, $65.00; One-Page, $125.00.

VOLUME LXVI | NEW YORK, WEDNESDAY, AUGUST 2, 1911 | No. 1702

Good Work Well Done.

THE RECORD of achievement of the National Association of Theatrical Producing Managers embodied in a letter to the theatrical public published in THE MIRROR last week is one that should inspire every manager not now a member of the organization to become one. This duty should appeal to non-members as imperative, inasmuch as the benefits accruing from the work of the association are to be enjoyed only by members thereof, although, of course, much that is accomplished has a direct bearing upon the welfare of the entire profession.

The chief achievement of the association has been in relation to the piracy of plays, for it has placed that arch-pirate, ALEXANDER BYERS, in the toils of the Federal court, from which it would seem to be impossible for him to escape without due punishment for his long-continued operations. Aside from the BYERS case, the association has recently caused the arrest of several pirates, and it is on the trails of others who will be brought to book.

It is reasonable to assume that through the efforts of this association play piracy will soon be entirely eliminated, and if the association had done nothing else and were to do nothing else, this alone would make its organization of great benefit to the theatre at large. But the association has done many other things of moment and value, and will continue to work for the benefit of its members, and incidentally for the benefit of the theatre, along other lines.

Among other things done, it has brought about a reduction of railroad fares in the South, saving hundreds of thousands of dollars in transportation expenses; it has secured a reduction of the number of tickets required for baggage cars, and it has also secured valuable concessions in other matters related to traveling. It has conducted and will continue to conduct an intelligent campaign against existing laws and the enactment of other laws discriminating against stage children; it has fought illogical schemes for censorship, and has successfully handled labor matters that threatened to become embarrassing.

The general counsel of the association, LIGNON JOHNSON, has had personal conferences with copyright officials and leading members of Parliament, both in Great Britain and Canada. He has secured the elimination of objectionable provisions in the copyright legislation in both countries, the introduction of amendments incorporating criminal clauses in both bills, and the adoption of provisions guaranteeing protection to dramatic proprietors.

As the letter issued by the association says, this is a time when all producing managers must get together. With fights against them instituted in various legislatures; pirates at home and abroad to be pursued; international arrangements for the protection of plays to be made; exorbitant demands of certain labor organizations to be met, and other vital matters requiring concerted action to be considered, every producing manager should be a member of the association and be present at its annual meeting to be held on Aug. 15 at the Hotel Astor, New York. Carrying out the motto, "All for one and one for all," where the interests of the producing manager of America is concerned, will mean the successful defense of any attack upon theatrical interests and the general betterment of conditions.

Too Much Legislation.

ASSEMBLYMAN OLIVER'S bill providing that where a license is refused for certain theatrical performances in a first-class city it shall be the duty of the officer making such refusal to state at length the evidence taken by him and his reasons therefor, so that the same may be reviewed by the courts, was vetoed last week by Governor DIX, who says there is no good reason why the discretionary power of licensing certain performances which now exists should be modified.

The Governor is probably right in this contention, all things considered. There are now laws enough on the books relating to the licensing and conduct of theatres, and any added red tape would not simplify matters in any case. The courts, with their traditions of delay, could not help to clarify issues.

It is well to assume that even laws designed to be in favor of theatres in certain circumstances are not particularly desirable, as there is already too pronounced an inclination to legislate about theatres. Public amusements should have freedom from so much law-making, and can be governed for the public good by statutes that have long been on the books. Moreover, public sentiment alone is always an efficient guard against any serious abuse of its privilege by the theatre.

Aside from this, the OLIVER bill, at least by indirection, favors a scheme or phase of theatre censorship that is illogical and unnecessary from any point of view.

Fateful Friday.

RUMINATING on traditions and practices as to Friday, NORMAN HAPGOOD, in an editorial in *Collier's*, says:

Friday has come to have more than its share of odium. It is Bad Luck Day, Fish Day, and Amateur Night. It is appalling to picture how on Friday night the country resounds with taunts, catcalls, whistles, and jeers. As the sun flees westward from the Atlantic Coast, as early as 7.30 o'clock, some of the film show and roof-garden audiences have begun to rail at the week's batch of "amateurs." By 8.30 the storm of protest is beginning to rumble through the Mississippi Valley. A Bowery burlesque house is believed to have been the originator of Amateur Night. In the nature of the Bowery audience are traits which cause their possessors to speak always audibly and straight from the heart—"Kill 'im!" "Don't let it suffer!" "Aw, cut that stuff!" or "Give 'er a chanct, boys!" A shepherd's crook of great dimensions was constructed after a time to jerk victims away when they failed to sense promptly enough censure of their art. Today, "Get the hook" is a vital idiom of Americana.

Thus are idioms born. And amid all the anguish of the candidates for honors—or at least for toleration—on Amateur Night the "Give 'er a chanct, boys!" is the occasional verbal emollient that inspires hope and sometimes, no doubt, spurs to achievement.

Much as Amateur Night is deplored for various reasons—for in many cases the abuse of contenders for a modest place on the stage in this wise is brutal and unthinking, and "the hook" has terrors that a more fatal engine could not provoke—it serves a good purpose in that it discovers now and then an embryonic talent that here finds opportunity.

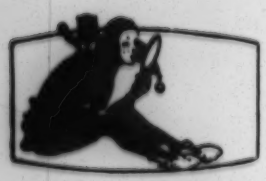
In no other field, in fact, has aspiring youth and confident, but hidden, ability such a chance as Amateur Night affords to those stricken with the stage fever. And would not young men and women anxious to enter other vocations be willing to suffer the stings and arrows of an outrageous—though sometimes outraged—public in order to find possible appreciation of that within them which they feel deserves opportunity if not success?

A Reasonable Hope

IT is probably hopeless to look for new plays from HENRI BERNSTEIN until he has fought duels with all the persons antagonistic to him in the relation of the Aprés Moi riots.

He has already met three of these persons—or is it four?—with no serious casualty on any hand.

It is safe, perhaps, to hope that after the duels—no matter how long they may serially occur—M. BERNSTEIN will return to his more skillful vocation and to his larger public.



THE USHER

THE individual viewpoint always carries something of interest. The Usher reads from week to week of the Summer diversions of players, who in the interval between working seasons seek rest and recreation at places which do not know them at other times, and most of them no doubt will come refreshed to their duties in the Autumn.

But all are not of one mind as to this matter of recreation in strange places, or in places that are familiar, for Summer leisure. And one who does not care for the conventional Summering—to wit, Harry English—writes thus of his own diversion, which he is not loth to recommend to others.

"In the resting time of our profession," says he, "I often wonder why so many hike away to the mountains and seashore. Admitting the advantages of scenery and health-giving air, you cannot help admitting that after a time the waves grow monotonous, the mountains have a weary sameness, and one gets restless and is possessed with a dull lethargy.

♠

"I am writing this," he continues, "for the benefit of the stay-at-homes, to convey to them a grain of consolation. Let one start, for instance, at Forty-sixth Street and saunter down to Thirty-fourth. At almost every step we are nodding or stopping to extend a hearty handshake to some old acquaintance, and the surprise and pleasure one experiences is in itself exhilarating. In quest of information regarding occupation for the coming season, one will go over this route several times in a day, and quite unconsciously we treat ourselves to a healthful and beneficial exercise. We know that all eyes are upon us, and we know that we must appear at our best. Every one is erect and on the alert. Every one assumes the jauntiest possible air and tries to put the best foot forward. All this keeps one up to concert pitch, and this exhilaration is a greater tonic than one can procure at mountain or seashore. One is brought in touch with the old friends of last Summer, new ties are formed, and each day brings some fresh surprise that we would miss if we were away. Give me old Broadway, between ten and three o'clock on a sunny day; keep my legs in good condition and you may have the rest!"

Here, indeed, is a prescription from an actor to actors. There is nothing in it that one can get in the mountains or by the sea, but there is much in it that is dear to the hearts of many players.

♠

An editorial in the Louisville *Courier-Journal* that bears the impress of Colonel Watterson treats from another viewpoint the matter of mealy-mouthed English critics, discussed editorially by THE MIRROR last week.

The Colonel thinks the mealy-mouthed critic is not of much account as a guide, philosopher or friend, but is it necessary, he asks, to indulge abuse that constitutes criminal libel or common slander in order to express the opinion that an actor is poorly equipped or a play poorly presented? Of what use is training in the art of writing or speaking if the trained man cannot say what he likes and say it in language too purely parliamentary to subject him to arraignment in a court of law and commitment to a prison?

♠

Of what use, indeed, is training in the art of writing if the writer may not skillfully express his negatives with force and yet in a manner that frees him from consequences? Surely Colonel Watterson can take the very cuticle from an antagonist—and by the same token tell the truth about acting or plays—with no danger of arraignment for libel.

But incidentally he characterizes a certain class of critics so aptly that The Usher is pleased to reproduce his words for the benefit of that class, as well as for the entertainment of other readers:

The temptation of the dramatic writer, and especially of the raw and rash beginner whose goal is personal fame rather than honest service to his paper or his public, is to be deliberately bright rather than sincerely critical. Sarcasm, as the broad-chested Mr. Ridd, of "Lorna Doone," observed, is the weapon of fools. It is very easy to wield it and very easy to inflict wounds with it, especially if the one who wields it is safely ensconced in his "office" in the editorial rooms of a newspaper and the one who is to be wounded is scrubbing off grease-paint and wondering what will be the verdict by which he must abide and which he is debarred by convention and wisdom from answering. The dramatic critic who cannot fill a spicy column by laying about him with his fools' weapon is a poor craftsman indeed. Greater ability and honesty are required to discuss the play and the cast temperately and point out their faults or commend their virtues truthfully, sacrificing personal vanity for critical probity and saying what need be said in disparagement fairly but not flippantly, candidly but not brutally or coarsely.

♠

The Colonel, past master in all the arts of journalism, expresses his contempt for those who cannot castigate scientifically in the following, and adds a few truths that might well be reiterated as often as it seems they are lost to the memory of critical writers:

It is by no means necessary to be insulting or slanderous in order to express an opinion as to the worth of a play or ability of an actor, no matter what that opinion may be. If a critic must be mealy-mouthed to avoid being a violator of the law, he has mistaken his function and should resign his post and lay aside his pen. The pit "boos" because that is about all a pit can do, but the Etonian behind the pen of criticism can surely bring to bear more dignity and more subtlety. One of the elementary lessons in journalism—and journalism is a broader field than mere criticism and one in which there is great necessity at times for castigation—concerns the matter of acquiring the trick of branding the objectionable party as a pirate, a burglar, a murderer, a horse thief, an embezzler and a body-snatcher, without committing any verbal indiscretion that might lead to the courthouse and conviction for libel. The journalist who is not prepared to prove that the individual who is up for criticism did, in point of fact, mistreat the girl, purloin the watch, hide the body, scuttle the vessel and poison the well, without laying ground for an indictment, is a tyro. He must be coached to the point of efficiency or advised to devote his time to some calling promising equal or greater rewards and beset by fewer pitfalls for the unwary. Any one who assumes the duties of dramatic critic and cannot skin the actor or author with a stub pen and truss him up head downward to make a bloody spectacle for the mob without failing foul of the law is inept. Let him hie to a nunnery. But the really useful critic, whose judgment is matured, and heart mellowed, by time and thought, tries to do his knifing in as surgical a manner as possible, and not in the manner of a hog-killing or a malicious assault. There are too few of this kind in America. To judge from the observations of the British periodical more are needed in London.

♠

Whiting Allen, who died in Chicago last week, was a variously clever man in his vocation.

Trained to newspaper work, he left it to press-agent the circus with Barnum, and in his writings he exhaled the very atmosphere of the show. He had, perhaps, the most skillful command of adjectives appropriate to circus work ever disclosed, and he often fabricated the advertisements, which provoked wonder and inspired curiosity, while his stories for the press were so attractive that editors seized them as legitimate grist.

Mr. Allen revealed a similar aptitude as propogandist of the Metropolitan Opera, and showed still another phase of ability as a dramatic critic, his work in this capacity revealing an artistry quite removed from the more objective labor of circus promotion.

Personally he was a royally good fellow, and those who knew him intimately will long regret his sudden and unexpected taking off.

♠

Walter Anthony had an interview with Gerald Griffin, occupying a page of the San Francisco *Call*, the other day, and entertainingly presented that clever actor's off-stage characteristics.

Mr. Griffin claims to be suffering from a complication of physical disorders that, he says, would afford a full clinical series for an hospital, yet he keeps on acting in a manner that makes his audiences happy.

Mr. Griffin rages when the "type" actor is mentioned, and this is an extract from his animadversions, as chronicled by Mr. Anthony:

That's what drove me into vaudeville. The managers are nutty nowadays. An actor of experience and a comedian of standing gets in line for a job. They barely gaze at him. Their eyes are fixed on the corner. "You won't do," they say. "What's the matter with me?" you answer, anxious to get the job. "There's the fellow I want," they reply, pointing to the hack driver on the corner. "He's just the one. He is the picture of the part." And they pick him out and you critics call him an actor. It's a joke. There's Holbrook Blinn, for instance, writing a long line of stuff about the "type actor," and praising him to the skies. But he knows better, just the same. He's an example to the contrary of his own assertions. His first big role was in a Chinaman's part. You wouldn't pick Blinn for a type of a Chinaman, would you? Then he played a Bowery tough. Well, Blinn's a gentleman; I'll say that for him. You wouldn't call him a type of Jim the crook, would you? Now he's playing the part of a "roughneck" political boss. Well, he's no type of a roughneck, either, is he? What does he want to write such stuff for? He knows and you know and I know that he's an actor and not a type.

THE SANTA CLAUS CHORUS IN "THE GIRL OF MY DREAMS" SINGING "OH, TINKLE TINKLER OF OLD TOY TOWN"

MISCONCEPTION AS TO THE MODERN MANAGER

White, N. Y.

JOSEPH M. GAITES

FOR VARIOUS REASONS no established business, catering to the wishes of the public, has ever met with such willful misrepresentation as the theatrical by writers for the press, who do so much to mold the public mind.

The fact is that an abnormal interest has been fostered during the last few years by authors of stories of stage folks and special articles of life behind the scenes, showing the inner workings of the dramatic world; and none have suffered more at their hands than modern managers, who have been the prey of every careless pen

Perhaps it is natural that from the present day stars, that shine so brightly in the limelight, to the common garden chorus girls, all who appear before the footlights have vainly tried to lead private lives in peace, but those interested in theatrical gossip must be supplied with their daily column of paragraphs. Yet why the average manager should be pictured in a quite impossible light is not, at first sight, very clear. Yet that such a condition exists will not be denied by any Broadway producer of prominence.

The conduct of theatricals ought to be regarded as a serious and dignified business enterprise, upheld by men who are giving their time and capital to its promotion. The modern manager should, at least, rank in estimation with the head of any other concern which provides intellectual work for thousands of highly-paid employees. Under his supervision the New York producer has the most talented artists of the present day, in the dramatic and operatic fields; the playwrights, who are setting a splendid average of output, and composers, who rank with their Continental brethren, and business staffs of trained specialists.

Moreover, the manager has not only to set the wheels in motion, which move toward the making of a successful offering, but he has to see to it that no single detail is ignored which will go toward rounding out a production. At various times he has to be a first-class critic of manuscripts in the rough; an adept in engaging a company, and then skillful in directing its progress during rehearsals; a stage-manager with quick decision; a traveler possessed of knowledge of the playing capabilities of every town and city in the country; a practiced financier and a good gambler, in the sense that he is willing to take big risks, to mention only a few of the qualities the modern producer must possess.

Now let us glance for a moment at the picture of this earnest individual framed in the public mind.

Taking typical examples, without mentioning names, one manager appears to be a desperate gambler, without a vestige of common sense; another has his artistic sense developed to such an extent that he spends money wildly and foolishly; a third insists upon starring actors and actresses without merit. After a moment's reflection, it will be seen that if these premises were founded on fact, these men would not be the established successes they undoubtedly are.

Of course, answers the cynic, this is true, but where there are so many rumors abroad you cannot convince me that the modern manager is just as level-headed a business man as his compeers in other lines of endeavor.

Consider seriously where the usual theatrical gossip and small talk originates. Admitted that a great deal of it is born in the minds of paid paragraphers, who must turn out so much copy every day, or in the creative cradles where press agents nurse their fancies, the stories these men circulate are not generally of a harmful nature. It is from the ranks of the envious and the disappointed that most of the matter of a depreciating kind is given birth.

First in order is the dramatist who has failed to get a hearing, and naturally cannot think much of the judgment of men who have encouraged the best sproutings of home talent, and put on numerous plays by unknown authors. The failure tries to get back at the managers who have turned him down by putting in motion any idle tittle-tattle that he can think of which belittles him.

The theatrical market is so overcrowded with players of both sexes that it is impossible that all of them, particularly those whose talents have not been proved, should easily get employment.

Though it is not so very difficult to secure actors and actresses to play important parts, or ones of extremely limited capabilities to enact small bits, those of the middle order needed for medium roles are at a premium. It is next to impossible to get them at reasonable salaries. After receiving a small remuneration most players, upon the least excuse related to a success, seem to think they should jump at once into a very large income. There is an abnormal condition in this respect existing at present that must be overcome in some way. So many actors will remain idle rather than accept a salary worth considering that it is getting more difficult every season to fill the casts of the first-class attractions. Particular difficulty comes in filling the salary list between $35 a week and $200.

Yet the offices of managers are continually crowded, and if they saw every aspirant to histrionic honors they wouldn't have time to do anything else, or even sleep! The many who have yet to arrive become professional gossips and, more often than not, the manager is their special target.

Yet I am of the opinion that a new order of things is coming about, and that shortly a more honest opinion of the modern manager of business standing will be confirmed in the public mind. To-day he is doing as much as any cultivator of the arts to elevate and educate, and his frank struggle for the best should be appreciated.

Jos M Gaites

A CLEAN SWEEP

Competent operators gave Frank C. Burton a surprise at his home, 210 West 109th Street, on July 25. Returning at eleven o'clock in the evening, he started to hang his hat up in the wardrobe, when he discovered that, contrary to the usual state of affairs, the hat had an entire hook to itself. A swift motion of his hand assured him that the wardrobe was empty, and Mr. Burton for a happy, fleeting instant suspected himself of breaking and entering somebody else's apartment. No such luck, as he discovered on hastily striking a match. The floor was littered with what few articles had failed to strike the fancy of unknown callers. Otherwise practically every portable object had disappeared from the room—grip, clock, shoes and every vestige of raiment down to silk pajamas. Even the Panama hat, which has faithfully served Mr. Burton in Paid in Full for four seasons, and still was good for the coming trip to San Francisco, had vanished. Feeling considerably like an orphan, Mr. Burton hastily summoned the proprietor, a detective, and a locksmith. The proprietor expressed his surprise and grief, the detective took down data for a pursuit, and the smith put a real lock on the door. But thief and property are still missing.

THE MATINEE GIRL

WHEN White Magic, another play with post-humous history, is produced, a small, attractive woman, with strong face and earnest eyes, will watch its progress with the same absorbing, heart-draining interest with which a mother studies the features of a new born infant.

The author of White Magic was a bachelor—a scholar to whom the paths of society were little less than distasteful, certainly not inspiring. David Graham Phillips, having an intense admiration for woman at her best, had a contempt for her at her worst, and to him worst meant frivolous. He liked best to make his powerful studies of epoch-making men, modern Titans and their Titan work. It was a matter of conjecture why, then, his women characters were of so faithful portraiture. Shortly before his tragic, most untimely death, the author of White Magic told me the secret of this faithful portraiture—told it in four illuminating words: My sister helps me.

Mrs. Caroline Frevert, whose collaborator and shoulder to shoulder comrade of ten years, "my friend though my sister," he grimly characterized her, "to whom I leave everything of which I die possessed," was the unmistakable language of his brief will, has gone abroad on the melancholy journey of visiting the favorite spots which for a decade he and she had each year seen together. She will return before the rehearsals of the play, which turns on the pivot of the love and marital designs of a multi-millionaire's daughter for a fortuneless artist.

In her cottage at Chelsea, near Atlantic City, Lillian Russell is writing, or at least dictating, perhaps with her clever sister, former president of the Professional Woman's League, Mrs. Susanne Westford, as secretary, her "Beauty Secrets" for the Chicago *Tribune*. Interesting they are, too, and bearing the stamp of the individuality, as they bear the signature of her whom in the Weber-Fields day they called "The Queen." Last week there was a story, well told, of a young wife practically penniless, with a baby and a below par husband. The little story might have been called "Stranded in London." It had a moral. The world wants no long-faced folk. The heroine of this story has lived and become good, beautiful and successful because she trained herself to shed no tears, or, at least, to hide them from the world.

The annual theatrical garden party in aid of the Actors' Orphanage Fund, given at the Botanic Gardens, in London, last month, was, according to the handsome programme that has reached my desk, the usually brilliant and successful affair. Names that stir recollections in American minds are Cyril Maud, as last year, president of the fund; Ellen Terry, Edward Terry, and Sir George Alexander, the vice-presidents; Lena Ashwell, Alexandra Carlisle, Irene Vanbrugh, and Fred Terry, of the Executive Committee. Alexandra Carlisle and Guy Standing were assisted in the "shooting gallery" by Pauline Chase, Gertie Millar, Henry Ainley, and Robert Lorsaine. The "monolithic constellation" had as one of its business-managers Valli Valli. Irene Vanbrugh and Constance Collier, directing the club grounds "tea chalet," were assisted by Hilda Trevelyan, Sibyl Carlisle, and Sam Sothern. Connie Ediss headed a troupe of cigar smoking houris in the "Eastern village." Fred Wright was one of the stewards of the hair dressing and hat trimming competition, of which Lady Alexander was a judge, and G. P. Huntley and James Welch were among the competitors.

Since the publication of Arthur Stringer's book of "Irish Poems," Jobyna Howland, who is resting at their Summer home, Shadow Lawn, at Cedar Springs, Ontario, denies that she inspires her husband's verse or prose. The immediate cause of the denial is the poet's statement in this couplet, occurring in "Stormy Eily":

> Woman's two-thirds made of fire
> And one-third made of tongue.

While not denying she qualifies her inspiration of the dialect poem, "Wimmen":

> There are wimmin's faces, lad,
> That are wind and fire,
> Shtirrin' up the whole world,
> Wakin' ould desire.
>
> And there are other wimmin, faith,
> Calm and shtill through all,
> Shtickin' to their wan love
> Till the hivens fall.

[JULIA DEAN AND ONE OF HER WASHINGTON, D. C., MATINEE GIRLS

> Wan's as foine as hell fire;
> Wan's as thrue as life;
> Wan you'll leave and weep for,
> And wan you'll take as wife.

At St. Vincent's Hospital a man with strong, well-cut features and a thatch of hair white as new carded wool, is setting younger, though not happier, folk a splendid example of how to live—and die.

"Daddy" Bauer, that fine old veteran of the Actors' Fund Home, has been at St. Vincent's for nearly a year. By all the law of human probability he will never leave the hospital until there comes a hush of all the sounds that make the strange sad music of life. And this "Daddy" Bauer well knows. When callers talk of "seeing him about soon" he smiles at the pleasant fiction, smiles silently enough, for it has been part of his philosophy of life to meet without a plaint whatever comes. In that respect he is a stoic. In all others he is of childlike frankness, of womanly tenderness.

"He has more friends than any man on the island," said a little West Brighton girl who calls on him often, and complains that there are so many persons calling that often she has to go away without a glimpse of him. "He is interested in everything and everybody," she went on, not knowing that she had, philosopher-like, stated an effect and a cause in one breath.

"He is interested in different things at different times. Just now it's the coronation. I've taken him magazine articles and pictures of the coronation, and he was delighted."

Deafness like a wall is inclosing him. Mortal illness seems to be hedging him round. Yet over the wall and past the hedge "Daddy" Bauer looks and smiles. If this veteran of eighty-four years was ever imprisoned in selfhood he broke jail long ago. That is perhaps the reason he has "more friends than any man on the island."

Violet Rand has been dividing her week ends between the homes of her brother-in-law, Fritz Williams, at Port Washington, and Virginia Harned, at Rye.

At the pressing request of Julia Dean's loyal legion of matinee girls at Washington we publish on this page a photograph of Miss Dean. The captain of the loyal legion provides us a snapshot of Miss Dean and one of the matinee girls leaving the stage door. In response to further pressing requests from the same faithful band I raise my right hand and vow that she is at this moment enjoying a genuine vacation at her home at Harmon-on-the-Hudson. Washington girls will be pleased to learn that in the architecture of this home Miss Dean has harked back to the square white, two-storied house, and the high pillared porch of the Southern homes of her maternal ancestors.

Every visitor bidden to the historic house at the corner of Post Road and Rye Beach Avenue, in Rye, which Virginia Harned has taken, makes more or less scintillant suggestions for a fitting name for the hospitable roof tree. Miss Harned listens patiently to all the tentative christenings. She concludes the discussion with, "Thank you. You're very kind. But I have named it."

"And what is the name?"

"One that exactly suits me. Just My New Home."

Emmet Corrigan and George Barnum are neighbors in a far from Broadway retreat. They have a Summer home on the shore of a lake in the Maine woods, where fishing is the pursuit and pastime, going to the country post-office each day for the mail the dissipation, and slow tongued guides and trappers the only society.

Farmer Robert Edeson has a fine, black Poland shote that he has named Digby Bell, because it is "such a rooter."

"It's hers."

"No, it ain't."

"'Tis, too."

"She ain't married."

"Well, she has been."

"Look at her. Think she'd dote on any one's else child like that?"

Which is the true copy of the conversation on the beach at Long Beach, Long Island, occasioned by Ada Lewis's delighted gamboling with Ada Lewis II., the actress's niece and namesake.

Morris Gest's strenuous duties will be resumed next week when the Russian Dancers appear once more at the Winter Garden. One of these is to imprint a kiss on the cheek of every male principal. Comedy unplanned is introduced when the small manager osculates big Bulgakow, six feet four and weighing two hundred and forty pounds, who gravely bends his shaven cheek to receive the aspiring salute.

THE MATINEE GIRL.

DRAMA FOR THE EAST SIDE.

The production of The Merchant of Venice, which Julius Hopp had laboriously arranged for the patrons of drama in the vicinity of Public School 64, failed to materialize on July 26, and was postponed for various reasons which Mr. Hopp explained to the audience assembled. As a substitute Sydney Greenstreet, Eric Blind, P. J. Kelly, and others came forward on the stage and courageously competed with the Tenth Street trolleys just below the parapet of the playground, where the entertainment took place.

Everybody applauded everything enthusiastically and echoes rebounded from the well filled fire escapes and front windows that overlooked the stage from a distance. Even the dotted line of joss-stick lights that rimmed neighboring roofs waved in agitated approval. The programme of recitations and music passed the critical test of keeping quiet a thousand children and more, except when photographers took flashlights of the crowd without warning. Even those explosions, however, interrupted the entertainers with little more than a well-bred murmur, for Avenue B knows its manners.

Public School 64 is patriotic, moreover, for above the heads of the legally authenticated spectators in the schoolyard hung the national banner. Beside it flew—in metaphorical flight only—what might have been the skull and crossbones from a rakish piratical craft, but what undoubtedly was the official emblem of the Boys' Club—baseball bats rampant, surmounted by an eagle sable.

As an auditorium the playground has serious defects. Portia would plead in vain for surcease from the intermittent rumble of trolleys and the continuous uproar of neighboring citizens. But the idea of utilizing school houses in Summer is highly commendable.

Warned of the futility of attempting either Shakespeare or any other long-suffering author under the stars that look down on Tenth Street and Avenue B, Mr. Hopp transferred the scene of his campaign on July 29 to the auditorium of Public School No. 64. There The Merchant of Venice was played, with this cast:

Duke of Venice	Dudley Digges
Antonio	John Crawley
Bassanio	Eric Blind
Gratiano	Sydney Greenstreet
Lorenzo	P. J. Kelly
Saralino	William Lorens
Solanio	Herbert Delmore
Shylock	Warner Oland
Tubal	David Manning
Launcelot Gobbo	Harry Turnley
Old Gobbo	Frank Ford
Balthazar	Elizabeth Vere
Portia	Roselle Knott
Nerissa	Viola Knott
Jessica	Ethel Gray
Pages	Samuel Schwartz, Max Taylor

Otto Sarony.

ROBERT ROGERS AND LOUISE MACKINTOSH

The above is an excellent picture of Robert Rogers and his wife, Louise Mackintosh, who recently returned to New York, where they are completing plans for next season's work. It has been a notable fact that this couple have always held joint engagements in their extended and successful theatrical career. Their most recent work with David Belasco's Is Matrimony a Failure?, playing for two seasons, was crowned with marked success both when they appeared in this city and on tour. Mr. and Mrs. Rogers will remain in New York until their plans are settled for next season.

Never did actors bid for sympathy more readily extended, even if the audience fell to discussing extraneous matters when Bassanio and others waxed too Elizabethan in their idioms to be intelligible to the twentieth century East Side. Ecstatic applause at the close of each scene indicated that the listeners shared the sentiments of one lady of tender years in the third row, who inquired at the intermission, "Do we go now?" When assured that we didn't, she added with conviction, "It's an elegant show," and her diminutive neighbor declared, "And it's worth ten cents, too."

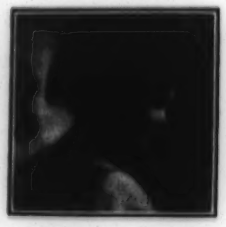
Doubtless, everybody got at least ten cents' worth in watching Sydney Greenstreet, whose rotund but roguish Gratiano will bear comparison with any Gratiano that has visited New York in a number of years. Eric Blind should be commended for a Bassanio of real delicacy and taste, although not entirely comprehensible to this particular audience. Harry Turnley kept the attention easily, for his Launcelot Gobbo was laughable, although not particularly original. In the role of Shylock, Warner Oland acquitted himself creditably, and at times even with distinction, by his painstaking portrayal. John Crawley and P. J. Kelly read their lines agreeably; Herbert Delmore and Ethel Gray were picturesque in appearance. Otherwise the performance was not especially notable, except for the genuine efforts of the cast.

During the intermission, some modern oratory was injected into the evening's entertainment by Julius Hopp. Dr. Edward W. Stitt, whose numerous titles may be omitted for lack of space; Augusta Fishman, who spoke for the girls; Samuel Schwarz, who spoke for the boys, and Charles Mirkin, who spoke for both. As all the orators vied in impressing the significance and the felicity of the occasion upon the listeners, it is probable that the fifteen hundred denizens of the district who attended realize what is being done for them. At any rate, the hearty, though rather turbulent, approval of the initial audience of the Theatre Centre for Schools may be taken as an encouraging omen for those interested in the experiment.

LADY OF DREAMS.

Claude Casimir-Perier, son of a former President of France, will accompany his wife, known on the stage as Madame Simone, when she comes to the United States shortly to appear in Rostand's Lady of Dreams, at the Century Theatre. M. Casimir-Perier will deliver a series of lectures while here before the French societies of various universities.

THE STAGE BIRTHDAY CALENDAR



MARGARET LAWRENCE

August 2.

MARGARET LAWRENCE, ingenue, whose work in Over Night won praise last season, and re-engaged for a second year.

FORREST ROBINSON, who has gracefully taken the step into character roles, after a rich experience in heroic leads, and who has done delightful work in The Fortune Hunter the past two seasons.

CLAUDE GILLINGWATER, who was especially happy in Mlle. Modiste and who recently appeared in The Girl in the Train and then presented a sketch in vaudeville.

DELLA PRINGLE, repertoire star, specially well known to theatregoers in the Far West.

WILLIAM NORTON, long a member of the Proctor Stock, and who was last seen on Broadway in The Deep Purple.

ST. CLAIR BAYFIELD, who came to this country with the Ben Greet players, remaining here ever since, last seen hereabouts in Hans, the Flute Player, at the Manhattan Opera House.

August 3.

HELEN FREEMAN, who has appeared with John Drew in Jack Straw, in The Fires of Fate, and with Ethel Barrymore in Mid-Channel, Trelawny of the Wells, and Alice Sit-by-the-Fire.

ANNIE A. ADAMS, who will always be known to fame as the mother of Maude Adams, and who now makes her home in Salt Lake City, where she conducts a dramatic school and occasionally appears in stock with resident companies.

CHRISTINE NILSSON, former famous grand opera star, popular with the past generation, now the Countess de Casa Miranda and a resident of Paris.

FRANCIS BYRNE, recalled in the original production of The Chorus Lady, since when he has appeared in The Call of the North, The Third Degree, Such a Little Queen, The Upstart, and The Havoc.

MAY HOPKINS, who radiates blonde beauty from the front row of musical comedies, last seen with Lew Fields in The Hen-Pecks.

CLARA E. LAUGHLIN, author of the popular story, "Felicity," which will probably some day be seen in dramatized form.

JAC TUCKER, of the team of Williams and Tucker, well liked in vaudeville.

August 4.

HARRY LAUDER, the inimitable Scotch comedian, who is due to reappear here in the Fall.

LOIS FRANCES CLARK, who is to play the star role, originated by Zelda Sears, in a second The Nest Egg company.

WALTER HALE, now traveling in Europe after a busy season here, appearing with Bertha Kalich in A Woman of To-day, in Drifting, with Mrs. Leslie Carter in Two Women and John Mason in As a Man Thinks.

BILLEE NORTON, who, if I mistake not, has not appeared professionally since the days of It Happened in Nordland.

BERCHARD DICKERSON, for a long time identified with the role of the Cynical Owl in The Midnight Sons.

MAY MACKENZIE, who divides her time between newspaper work and the stage, her last professional appearance being in The Revellers.

August 5.

H. B. IRVING, who is making a dignified and commendable effort to follow in the footsteps of his illustrious father, and now starring in Australia in repertoire.

WALTER JONES, long one of our chief fun-makers, last season in The Simple Life, Baby Mine, and Mlle. Rosita.

DRINA DE WOLFE, who retired from the stage in 1907, at which time she was playing with Robert Lorraine in Man and Superman, and since then she has made her home in Spain.

JOSEPH BRENNAN, one of our best character actors, last seen with David Warfield in The Return of Peter Grimm.

E. Y. BACKUS, long with the Empire Theatre company, and seen last season in The Commuters.

MARY MACKID, lately seen in The Arcadians, preceding which she was in The Dollar Princess.

KRAFT WALTON, last seen hereabouts with Elsie Ferguson in Such a Little Queen, since when he has been touring in As the Sun Went Down.

August 6.

VIRGINIA EARL, of the happy Daly and Casino days, who has not appeared behind the footlights during the past two years.

JULIAN L'ESTRANGE, sometime leading man with Billie Burke, and who this season is to appear in Thais.

CHARLES HOWSON, son of the musical director, Frank Howson, and for the past two years a valued member of the Southern-Marlowe combination.

ALFRED KENDRICK, the English actor, seen here with Julia Marlowe in 1897, and also with the Neilson-Terry company last season.

FRANK RANNEY, stage-manager, so long associated with Henry W. Savage's attractions.

WILLIAM NORTON

August 7.

BILLIE BURKE, of Love Watches, Mrs. Dot, and Suzanne fame, whose new play this year is to be called The Runaway.

LEW DOCKSTADER, whose name is synonymous with all that is best in minstrelsy, and who, of course, will head his own organization again this season, with an appearance on Broadway.

HUNTLEY WRIGHT, now playing at Daly's Theatre, London, in the production of The Count of Luxembourg, and who is well remembered here in The Dairymaids.

EDITH EVELYN, for many years associated with Richard Mansfield's company, at present leading woman of the Lee Baker Stock company in Minneapolis.

ALFRED SUTRO, whose latest play, The Fire Screen, is among the Frohman possibilities for this season.

GEORGE STORRS FISHER, for the past three seasons a member of Corse Payton's stock in Brooklyn.

August 8.

WALLACE ERSKINE, seen last season with Laurette Taylor in The Girl in Waiting and Olga Nethersole in The Redemption of Evelyn Vaudray.

BELLE THEODORE, for many years seen in the cast of Shore Acres and last season at the Belasco Theatre in The Concert.

F. ANSTEY, author of The Brass Bottle and of the novel from which Love Among the Lions was dramatized.

SABA RALEIGH, now playing the role of Kut-al-Kulub in the London production of Kismet.

DAVID GRAY, author of that charming little comedy, Gallops, seen several years ago at the Garrick Theatre.

WILLIAM B. RANDALL, who played the heavy with Helen Ware in The Deserters and the season before played the heavy with John Mason in The Witching Hour, and was with Mr. Mason in the New Theatre production of A Son of the People. JOHNSON BRISCOE.

LONDON STAGE NEWS.

Successes of the Passing Season—The English and the American Market—A Fair Impostor—Revival of A Royal Divorce—Matinees by the Academy of Dramatic Arts—The Father.

Corbett, London, Eng.

GERTRUDE KINGSTON

LONDON, July 22.—A glance over the list of attractions from which the public may choose theatrical entertainment shows a very fair percentage of successes for the year. The Arcadians, at the Shaftesbury, holds the banner, for it has been running continuously since April 23, 1909, although alterations in its personnel and general structure have been numerous since that lucky date. Three musical comedies produced last Autumn are still in their prime: The Quaker Girl, at the Adelphi, which opened on Nov. 5; The Follies, at the Apollo, which opened on Aug. 30, and The Chocolate Soldier, at the Lyric, which opened on Sept. 10. The pre-eminent popularity of the light musical play is proved by this quartette beyond peradventure of a doubt, for not a single drama can match this record, although the complete list of the theatres includes numerous revivals of old plays which have occupied positions high in the public favor for a number of years. In spite of these revivals, such as The Scarlet Pimpernel, at the New; The Importance of Being Earnest, at the St. James; The Lights o' London, at the Kennington, and East Lynne, at the Willesden Hippodrome, no new drama of this season can compete with musical comedy.

This is no disparagment of the legitimate drama, however, for a number of the Spring productions apparently have a long and respectable career ahead of them. Possibly the good dramas also die young, but nevertheless we still may see Kismet, at the Garrick, dating from April 10; A Butterfly on the Wheel, at the Globe, from April 18; Fanny's First Play, at the Little Theatre, from April 19; Better Not Enquire, at the Prince of Wales, from April 20; Baby Mine, at the Vaudeville, from Feb. 22, and The Passers-By, at Wyndham's, from March 29.

Peggy also has been running at the Gaiety since March 4.

Americans will be interested to note that from this list of twelve new plays, two of them were produced in New York before London was asked to pass a verdict upon them—The Chocolate Soldier and Baby Mine—and the London success has practically duplicated their New York popularity. To these specimens, which bore transplanting without a wilted leaf, may be added Pomander Walk, which opened at the Playhouse on June 29. Of course, the most typically American of the three is Baby Mine, the only one that comes from an American pen. Margaret Mayo's farce belongs in the class that British audiences expect from the United States and most readily accept, for it is written in broad humor, colored with plenty of high light, and kept moving at a notable velocity.

Of the other ten new plays, The Arcadians has already tried its luck on Broadway, and most of the rest will follow it next Winter. American managers have acquired rights to The Quaker Girl, The Count of Luxembourg, Kismet, A Butterfly on the Wheel, Better Not Enquire, and The Passers-By.

A Fair Impostor, a Sicilian drama by Lewis Gilbert, was produced at the Lyric, Hammersmith, on July 10, under the direction of the author. It unfolds a wild tale of bandits and princes, a lost child and important papers, true love and villainous passion, foul murder and sudden death. Because Leo coldly rejected her overtures, Elsa passed herself off as the lost heiress to the estates of Catania, and nearly worried the life out of Marietta for four acts. Marietta, the happy object of Leo's love, finally proved to be the missing heiress, of course, after Leo had several times rescued her from the clutches of the fair impostor. Florrie Green, in the title-role, committed most of the villainies and made love to Lewis Gilbert, the author-hero. Geraldine Verner was the martyr, Marietta. Others in the cast were Lance Breton, R. Harley West, Charles Higgins, Charles Lovell, Fred J. Kay, M. Redmayne, Master Stokes, Sutton Taylor, Harold Woodleigh, Wilfrid Compton, and Miriam Holt.

Martin Harvey ended his run in The Only Way at the Lyceum this evening. On July 26 A Royal Divorce will be revived at the Lyceum by the Melvilles with this cast: Frank Lester, Fred Morgan, J. C. Aubrey, H. Wilmot Jackson, Frank Tennant, Cecil Tresilian, J. T. MacMillan, Percy Baverstock, Louis Field, R. C. Wilding, P. Morris, J. Rigley, Herbert Williams, W. Read, Edyth Olive, Gillain Scaife, Mary Dibley, Madge Collier, Mimi Sewell, Emily Burns, Marie Johns, Enid Ross, and Ethel Warwick. Martin Harvey will next appear in Œdipus Rex, at Covent Garden.

The students of the Academy of Dramatic Arts gave matinees on July 20 and 21 at the Kingsway and were rewarded by Lena Ashwell, who distribpted the prizes and addressed them on the Three Arts Club. The programmes included The Last of the English by Arthur Scott Craven; The Lady of the Shadowed Hill, by Eton Swinley; A Man's Foes, by Diana Cholmondeley; In a Balcony, by Robert Browning, and Preserving Mr. Panmure, by Arthur Wing Pinero.

Bunty Pulls the Strings was so well received at the Playhouse that it was put on at the Haymarket on July 18. It was preceded by The Touch of Truth, a one-act play, by H. B. Walbrook. In the cast are Jerrold Robert Shaw and John Deverell.

The Adelphi Play Society will present Strindberg's The Father, at the Rehearsal Theatre on July 23, for the first time in England. In the cast are Robert Burnage, Mrs. Alice Chapin, Hilda Honiss, Harold Chapin, W. Townley Searle, Marion Sterling, and Leslie Gordon.

The Broken Mirror, by Camillo Schwarz, was produced at the Royal, Worthing, on July 7, for stage-right purposes. It has been played in Germany.

JASPER.

VACATION NOTES.

Franklin Ritchie has closed his engagement as leading man at Olentangy Park, Columbus, O., and is the guest of George W. Stevens, president of the C. and O. R. R., at his country home, Virginia Manor, Greenlee, Va., formerly the home of General Fitzhugh Lee. Mr. Ritchie was also a guest at a party given by Mr. Stevens at White Sulphur Springs, W. Va. Among the guests were Miss Elkins, youngest daughter of Senator Elkins; ex-Governor Swanson and Mrs. Swanson; D. G. Langhorne, father of Mrs. Waldorf Astor, and Mrs. Dana Gibson. Mr. Ritchie expects to return to New York in the early part of August.

Mr. and Mrs. S. B. Moore (C. Maude Parker) have returned from Savannah, Ga., and will spend a few weeks at their cottage in Freeport, L. I.

Palmer Kellogg, who has been spending the Summer at his home in Fremont, O., and who is business-manager for A Knight for a Day, will join his company at Providence, R. I., Aug. 5, to assume his duties for the season.

Cathrine Countiss and E. D. Price are guests of Robert Hilliard this week at his Summer home in Sisconset. Mr. Hilliard is again in robust health, having fully recovered from his surgical ordeal of six weeks ago.

Laura Laird, soubrette of The Honeymoon Trail last season, is spending her vacation in Denver and Colorado Springs with her sister. She will return East about Aug. 15 to begin rehearsals for next season.

Mrs. Sam Sothern was a passenger on the *Campania*, which sailed from New York on July 26.

F. Pope Stamper, the English musical comedy actor, last season in The Dollar Princess, and this season announced for Donald Brian's support in The Siren, and also for The Quaker Girl, returned to this country on the *Mauretania* last week.

Harold Claremont, who has been leading man all Winter and part of the Summer with the Poli Stock company at the New Academy and the Poli in Scranton, is spending his Summer vacation at Paxton, Mass. Mrs. Claremont (Grace G. Hamilton) is with him. Mr. Claremont has been engaged for next season through Paul Scott.

Mr. and Mrs. William A. Brady (Grace George), George Theodore Bauer, of the Boston Opera House; Ted Marks, Paul Armstrong, and Wilson Mizner returned from London on the *Mauretania* on July 28.

PERSONAL

JAMES.—Aphie James is pictured here with her prize winner, Judy. This dog is a splendid specimen of the celebrated Airedale breed and has a pedigree which includes ancestry of the bluest blood in all dogdom. Judy is now a thoroughly established pro-

Dellac, N. Y.

fessional, having appeared with Mrs. James during her Spring engagement at the Hollis Street Theatre, Boston, in the new play, Judy O'Hara, by Mrs. Frances Hodgson Burnett and Frederic Arthur Stanley, and, although her initial appearance on any stage, she is credited with never having missed a business cue or making it necessary for the stage-manager to call her for a rehearsal. She has been re-engaged for the coming season, opening at Charleston, S. C., on Sept. 11, and in the meantime is spending the Summer at the seaside home of Mrs. James, at Monmouth Beach, N. J., where she confines herself to the shaded limits of the spacious verandas. Mrs. James says: "I just know that Judy is so wedded to her art that she hesitates to expose herself in the open for fear her complexion will be marred by a horrible case of sunburn, or the development of a fresh crop of freckles, and in which event a proper make-up for her part would be difficult."

BERT.—Mabel Bert, who last season supported Otis Skinner in Sire, has been engaged by Wagenhals and Kemper for their production of A. E. Thomas's new play, What the Doctor Ordered. Miss Bert is a player of experience and of recognized value and will be a distinct addition to the list of sterling actors who have been recruited for Mr. Thomas's comedy.

FERGUSON.—If the present plans of George C. Tyler, who is now in London, go not astray, W. J. Ferguson will be added to the stellar constellation of the Liebler firm next season. Mr. Ferguson at Mr. Tyler's request has gone abroad to confer with the author of a new drama called Swindler Ransome. If the play is found suitable Mr. Ferguson will use it as a starring medium. He will begin the season, however, in his old role of Pop Clark in The Deep Purple, in which he was so successful last season.

GOODWIN.—The final decree of divorce which separates Nat Goodwin from his fourth wife, Edna Goodrich, was granted by Supreme Court Justice Bischoff on July 25. By the terms of the decree Miss Goodrich may marry again, but Mr. Goodwin is forbidden to enter into the matrimonial state during the lifetime of his ex-wife.

LA FOLLETTE.—Fola La Follette, the actress-daughter of Senator Robert M. La Follette, of Wisconsin, has gone abroad for observation and study. Miss La Follette will visit all the European dramatic centres to study the methods of the great foreign actors.

KLEIN.—Charles Klein, rear admiral of the Norwalk Yacht Club, and author of The Gamblers and The Lion and the Mouse, has returned from a two weeks' cruise on his private yatch, *Okay*. Mr. Klein cruised up the Hudson to Albany, then through the Champlain Canal to Lake Champlain, through the Richelieu River to the St. Lawrence River to Quebec and on to Murray Bay. From there up the Saguenay River, where he indulged in three days' salmon fishing. Then he returned to Montreal and through the Thousand Islands and Lake Ontario to Buffalo, from which point he finished a twelve hundred mile trip by rail.

MUCH ADO ABOUT NOTHING.

An Al Fresco Performance of the Comedy at Columbia University.

Comedy in five acts, by William Shakespeare. Revived on July 25 by the Coburn Players.

Don Pedro	Howard Kyle
Don John	Edward Donnelly
Claudio	George Gaul
Benedick	Mr. Coburn
Leonato	Frank Peters
Antonio	Charles Fleming
Balthasar	Robert H. Hamilton
Borachio	Frederick Waelder
Comrade	Harley Knoles
Dogberry	Roydon Erlynne
Verges	Robert H. Hamilton
Friar Francis	Ernest Rowan
Beacole	Joseph C. Robinson
A Sexton	Erskine Sanford
Hero	Amelia Barleon
Beatrice	Mrs. Coburn
Margaret	Helen Harrington
Ursula	Dorothy Turner

Inspired by weather that was fashioned for an open air performance, and by an audience that followed them with sympathetic approval, the Coburn Players presented Much Ado About Nothing in a manner considerably more than adequate in most of the roles. The romantic history of Benedick and Beatrice, of Claudio and Hero, opens with comic scenes that are astonishingly modern in tone and that prove afresh the universality of Shakespeare's genius. Elisions were copious enough and adaptations were tasteful enough not to counteract the momentum gained by the witty tilt between Benedick and Beatrice. The narrative moved more swiftly than the original version permits, yet quite as coherently, to a satisfactory conclusion of the several love affairs and to the confounding of the villain.

Mr. and Mrs. Coburn are so well known that one's expectations cannot go far wrong. Although Benedick might have flashed through his career more debonairely, Mr. Coburn played with his customary ease and surety. Both he and Mrs. Coburn in their tournament of quips and retorts ran the course with streamers fluttering. The scene, which scintillates with high spirits, lost none of its breezy charm in their hands. Mr. Coburn during the scene in the arbor exhibited even more histrionic skill than usual.

The lovers, whose story forms the sub-plot, were intelligently impersonated by George Gaul and Amelia Barleon. Mr. Gaul has not yet learned to act spontaneously when he is merely a listener, but he marked the renunciation of Hero with genuine dramatic emotion.

The evident enjoyment of Howard Kyle in his role of the practical joker contributed much to his convincing characterization. Edward Donnelly no less stoutly proclaimed his own villainy and consistently lived up to it. Frank Peters and Charles Fleming add two old men to the picture with excellent differentiation—one a ruler, the other a courtier. Robert Hamilton utilized an attractive stage presence in a pleasing Balthazar, and then doubled in a totally different but equally successful impersonation of Verges. His singing was particularly enjoyable, for he combines melody of tone and clarity of enunciation to an unusual degree. Roydon Erlynne, who is an old member of the company, played the well-intentioned Dogberry with an innocent gravity that gave each error its full value, and that kept the audience in laughter.

Whatever slips in lines marred certain scenes, they were well cloaked by the spirit of the whole performance. No fault may be found with the conception the actors had of the comedy.

AT THE PLAYHOUSES.

PALISADES PARK.—At the Rustic Opera House the current week the Aborn Comic Opera company are offering Sergeant Kitty, in which Virginia Earle won fame at Daly's Theatre, New York, several years ago. It is a comic opera of the light, buoyant and refined sort, the libretto by R. H. Burnside, with the score by A. Baldwin Sloane. Edith Bradford appears as Kitty Latour. The central comedy role of the eccentric old Captain Jonquinere is assumed by James McElhern. Others include William Schuster as General Dubois, Charles H. Bowers as Henri de Merrilac, William G. Stewart as Lucien Valliere, Hattie Arnold as Madame Dubois, Sabrey D'Orsell as Louise de Merrilac, and Clare Leecain as Ninon. The production is staged under the direction of Charles H. Jones and there are matinees Wednesday, Saturday and Sunday.

ACADEMY OF MUSIC.—The stock company at the Academy of Music presented Clyde Fitch's popular comedy, The Blue Mouse, as last week's bill. The production is quite as effective as its predecessor. Priscilla Knowles, in the title-role, did an effective bit of work, while the other members of the company gave adequate support. This week, Zaza.

HERALD SQUARE.—Moving pictures of the coronation were installed in the Herald Square on July 29, with daily matinees. On Aug. 14 Sam Bernard is due here for a two weeks' engagement in his last season's success, He Came from Milwaukee.

THALIA.—The Rosenthal Amusement company presented A. E. Davidson's new thriller, The Train Robbers, at the Thalia on July 26. It is the type of play which used to be so popular, but which has been almost crushed out by moving pictures. This week, A Fugitive from Justice.

NEW AMSTERDAM.—The Pink Lady is nearing her two hundredth birthday. To celebrate that event pink parasols are to be distributed to every lady in the house.

JARDIN DE PARIS.—F. Ziegfeld's Follies of 1911, the annual Summer's diversion on the New York Roof, are in their sixth week.

GLOBE.—Valeska Suratt in The Red Rose is Summering at the Globe.

GEORGE M. COHAN'S.—Get-Rich-Quick Wallingford is to finish the Summer at the George M. Cohan Theatre. It is the only dramatic piece now on Broadway.

FOLIES BERGERE.—The novel French playhouse, the Folies Bergere, opened again Monday with the same revues, the cabaret show and all the other incidentals, such as dining and wining, which make the Folies Bergere a unique institution.

PROSPECT THEATRE.—Sherlock Holmes was the bill of the Prospect Theatre Stock company last week. This week, St. Elmo.

CENTURY ROOF.—Elliott Schenck's Orchestra, assisted by soloists, are offering repertoires of high-class music, the bill being changed daily.

COLUMBIA.—Morton and Moore are still holding forth at the Columbia with The Merry Whirl.

RICHARD BARRY'S CASE.

Justice Giegerich, of the Supreme Court, refused Richard Barry the mandamus directing his reinstatement in the Players' Club. Having been expelled by the Players' because of derogatory statements concerning the profession, Mr. Barry had recourse to legal methods to regain his position, on the ground that the action of the club suppressed the freedom of the press and was consequently unconstitutional. On July 28 Justice Giegerich decided that Mr. Barry had no case that the law could cover.

CLYDE—TAYLOR.

William P. Clyde, Jr., and Dora Jesslyn Taylor, who appeared last season with the New Theatre company as Barbara in The Piper, were married at Old College Chapel, Dulwich, London, Eng., on July 27. The Rev. A. E. David, chaplain of the college, officiated. General Granville Egerton was best man. There were six bridesmaids. Among the American actors in attendance were Olive Wyndham, Ferdinand Gottschalk, and Ada Dwyer. Edward Knoblauch, the American playwright, was also among the guests.

MR. AND MRS. JACK KAHN (UNA ABELL-BRINKER) AT HOME WITH THE FAMILY

PENCILED PATTER

Hint for sister acts: To secure immediate time buy a small gun and shoot some prominent person. You will be headlined. Also sharp-shooting acts are now in demand.

Ruth St. Dennis is at Hammerstein's. Well, with all those "Frisco Bear" dances that are going so good there's no reason why a Hindu "bare" dance should not go. (Do you get it, Steve?)

Lillian Gonne, the original "Sassy Little" in Gus Edwards's School Girls and Boys, is to be featured in a musical comedy Gus Edwards is going to produce next season. If you can take the word of the various managers, "Sassy" is a big drawing card and should make a lot of money in a show.

Nat Goodwin would be a good man to be the Sultan of Turkey. At least, there are a few things about the job that should make him feel quite natural.

In Summer it's too warm to write,
To warm to eat, too warm to fight;
There's nothing left to do at all,
*But drink and drink and pray for Fall.

* We mean ice water, of course.

As the "open letters" continue to pour in we rush into print with the following ballad (forgive us):

"WHEN THE WHITE RAT WAR IS OVER, MOTHER DEAR."

First Round.

An actor received a letter from his mother, old and gray,
It read: "Your weekly money order did not arrive to-day.
And I thought that something happened. Wire me if you are dead."
He quickly grabbed a telephone and to his mother he said:

Chorus.

When the White Rat war is over, Mother Dear,
I'll send you your weekly ten-spot, never fear.
This trouble soon we're going to fix
And I'll work in nineteen twenty-six.
When the White Rat war is over, Mother Dear.

Second Round

Then his mother bought a paper, for it seems she had a doubt,
And she read "The Silver Circle," still don't know what it's about.
Then she read of Harry Mountford, Billy Gould, and Major Doyle,
But she didn't get the ten spot, and these cruel words made her boil:

Chorus.

When the White Rat war is over, Mother Dear,
Then I'll surely try and fill your heart with cheer.
We'll all have routes that will be cream
(If we don't wake up from our dream),
When the White Rat war is over, Mother Dear.

It's tough to be in vaudeville, isn't it? Never make any money, do you? Just take a trip down through Long Island and look over the actors' homes, their motor boats and yachts, then think of the poor fellow who still believes in "art for art's sake."

The Suffragettes have another victory to point to—a female booking office. It is run by Rose Mullany and Ethel Jacobs, who for the past several years were employed by Joe Wood. They have an office in the Knickerbocker Building and say "there's nothing to it." Well, girls, keep up the good work.

When any one applauds an act on Hammerstein's roof the "regulars" say "There's some one from out of town." It's a beautiful place for an act to "flop."

The Pittsburgh National League Club just paid $22,500 for a pitcher. Can you imagine what the fans are going to call this fellow if he don't "make good." His name is O'Toole; that ought to be of some help to them.

Madame Bernhardt is "reading new plays by the dozen," so the papers say. Send them over, boys, if you have any. She might like the cover of your manuscript and read the title of the work.

They nearly had horse racing in New York again, but it didn't "happen." Actors can go right along wasting their money by the old routines—though they may have a chance to lose it at the tracks a little later.

Newspaper headline says, "Good Plays Scarce for Next Year." Why say "next year"? Good plays always were scarce.

Did you see any of those hobble bathing suits they were talking about? That's funny: we were, too.

The same, thank you.

"Old Timers' Week" has got to be a habit with the managers, it seems. Well, it's a good idea; it gives them all a chance to get together and talk of the good, old days.

* Good old days,
When each act had to be funny;
Good old days,
When they didn't get much money;
Good old days—they were the times of joy—
No picture reels
Stopped actors' meals,
When grandpa was a boy.

* With apologies to Ed Rose and Fred Fischer, writers of the original song, "When Father Was a Boy."

They are still building theatres around Times Square. It looks pretty soft for the electric lighting companies. Don't you think so?

"Youth will have its fling," sayeth the wise man—but when "youth" has a baseball in its hand at the time, that's a good "fling" to dodge. THOMAS J. GRAY.

BRENNAN'S NOVEL CENSORED.

"Anna Malleen" Barred from the New York Public Library—What the Author Says.

A recent decision of the New York Public Library keeping "Anna Malleen," the theatrical novel by George H. Brennan, off the shelves has aroused a protest from members of the Actors' Church Alliance. Mildred Holland, president of the New York chapter of the Alliance, asserts that the book is a vindication of the morals of the theatrical profession and a reply to the frequent insinuation that a virtuous girl cannot succeed on the stage. It is said that within a few days a protest will either be made by the Alliance to the library authorities or will be taken direct to Mayor Gaynor.

The barring of "Anna Malleen" has naturally aroused the indignation of its author. In an interview with a MIRROR representative, Mr. Brennan said:

"If the popular lions guarding the portals of the Public Library Building were suddenly imbued with life and transported to their native jungle, they could not display more unreasoning ferocity than the officials who signed the death warrant of 'Anna Malleen.' Never was a victim more undeserving of its fate.

"During more than a dozen years' experience in theatrical management, I have constantly heard such questions as, 'What is the price of a girl's success?' 'Can a virtuous girl succeed on the stage?' 'What are the temptations and perils that lie in her path?' etc.

"The theme involved has been argued, I believe, as much as any other public question. It has been talked about, written about and preached about, but never in my recollection had it been exploited in story form before 'Anna Malleen' was published.

"In the narrative I do not attempt to answer conclusively all of the issues which the problem contains. The central figure is a typical example of a young girl from the country who comes to New York, ambitious for dramatic preferment, and fights the same battle which so many thousands have fought and are fighting in the city to-day. In nearly every actor's lodging house is a little occupant of a hall bedroom who is bravely contending to win against odds that seem well nigh insuperable. By merely nodding her pretty head she can transform the poor hall bedroom to an abode of luxury, but she struggles on and on.

"Does she ever succeed? Unfortunately not often. 'Anna Malleen' demonstrated the possibility of success without the sacrifice of self-respect, thereby pointing a moral, which it seems to me should have gained for her an entrance even into the sanctified precincts of the New York Public Library.

"The censors do not publicly explain the reason for their action, simply stating that the book was 'not recommended for circulation.' From a private source I have learned that they considered certain descriptions of New York life too 'daring' for the tender, unformed minds of the patrons of the Library. Carrying the criticism to its logical conclusion, I should have entered the heroine in a Sunday-school class immediately on her arrival in New York and compelled her to sit there with her arms folded, with perhaps an occasional ferry ride to Staten Island, guarded by an army of chaperons. Perhaps I would thus have gained the sympathy of the censors, but I would have lost an opportunity to give expression to both sides of a great moral question.

"Incidentally, I wonder when this censorship craze is going to end? Every season witnesses attempts, mostly on the part of notoriety seekers, to put plays under the ban. At a convention recently held in the West a movement was started to prohibit The Merchant of Venice. If the immortal Shakespeare is no longer immune from the censorship germ, what just ground of complaint can come from a person who makes an humble attempt to throw some light on a problem that was unheard of in the Elizabethan period?"

THE GLASER ROSTERS.

Vaughan Glaser, who is now playing one of the most profitable Summer seasons of his career at the Temple Theatre, Rochester, N. Y., will send out at least three companies from New York, rehearsals of which will begin in a short time. The companies are St. Elmo, At the Mercy of Tiberius, and Salvation Nell. These companies are cast as follows: St. Elmo—Martin Alsop, third season in the title-role; Charles Husted, Blaine Darnold, Walter H. Long, William Morton, John Ainsworth, Leonora Bradley, Elizabeth Murray, Laura Mead.

At the Mercy of Tiberius—Eleanor Montell, Grace Donnelly, Virginia Bray, Alma Drake, Richard Tucker, Louis Thiel, Lawrence Atkinson, William Fuller, Francis Sagerson, William E. Ross, Charles Warner, C. A. Wells, Joseph Locas.

Salvation Nell—Isabel Randolph, Gladys Montague, Temperance Reid, Edmund Roberts, E. B. Williamson, John Fox, Albert Williams, Elroy Ward, William E. Phillips, A. E. Roach, Earl Nelson.

W. B. Garyn, general representative for Mr. Glaser, is now in New York preparing for rehearsals and laying plans for the road season.

AN INVALUABLE COMPANION.

"I have read the MIRROR Date Book," said a well-known actress the other day, "annually since its first appearance, as a diary as well as a guide to my travels. And I have preserved them all, with the result that they make interesting reading to me, recalling events out of the ordinary that have transpired here and there during my tours for many years." This use of the MIRROR Date Book may be exceptional, but it could be made general by actresses in their own interest. Managers and others concerned in the theatre take a more practical view of the book's values, and they are more pleased with it this year than ever. It contains the usual calendars, note of all holidays, populations of cities according to the latest census, percentage tables, a theatrical directory, and runs in its regular calendar for entry to July 5, 1913.

POLNISCHE WIRTSCHAFT.

Cohan and Harris announce that they have acquired the American rights to the European musical success, Polnische Wirtschaft. Dreyfus and Fellner, the owners of the play, have signed contracts with Cohan and Harris whereby that firm will give the composition its first production in English under the title of The Polish Wedding, and Dreyfus and Fellner will be associated with Cohan and Harris in the American production. The book of The Polish Wedding is from the pens of Kraatz and Okonkowski, authors of Are You a Mason? while the musical score was composed by Jean Gilbert.

GEORGE BEBAN TO STAR.

Klaw and Erlanger have entered into a contract with George Beban whereby they are to manage Mr. Beban as a star for a number of years beginning this September. Mr. Beban's tour will be inaugurated that month, and he will be seen in New York shortly thereafter in his new play.

THE STRUGGLE.

Anthony E. Wills, author of The Lost Trail, has written a new comedy drama of modern city life, entitled The Struggle, which will be one of the new attractions of the coming season. After playing a few one-night stands, the tour will commence at Philadelphia the week of Aug. 14.

A WOMAN'S TRIBUTE.

"Every week during eight years," says Rosina Zalewska, "I have read THE DRAMATIC MIRROR, and I wish to say that it is the cleanest theatrical magazine in existence."

OPENING NIGHT AT THE THEATRE DIEPENBROCK, SACRAMENTO, CAL.

WILLIAM A. BRADY BACK.

Many American Plays and Several English Dramas Announced for Production.

Mr. and Mrs. William A. Brady (Grace George) were passengers on the *Mauretania*, arriving early Friday morning. Mr. Brady and his wife, during five weeks' absence, succeeded in covering the best part of theatrical Europe. England and the Continent are almost barren of theatrical novelty, according to Mr. Brady, who predicts that it will be only a matter of a short time when London will come to New York for successful plays. Two of the biggest successes in London at the present time, Kismet and Baby Mine, are by American authors. Miss Mayo's farce promises to run another year there

Arrangements are already made for the presentation next year by English managers of the following American successes: The Great Name, which will be played by Charles Hawtrey; Get-Rich-Quick Wallingford, which will be done by Gerald Du Maurier; Over Night, with James Welch as the star actor; Everywoman, As a Man Thinks, Mother, The Lottery Man, The Pink Lady, The Spring Maid, and In the Deep Purple. All of these are positive London bookings.

In his plans for the coming season Mr. Brady will pay considerable attention to the molding of the policy which he hopes to pursue at his new theatre, the Playhouse. The preliminary season there will be opened the middle of August with Douglas Fairbanks in A Gentleman of Leisure, by John Stapleton and P. G. Wodehouse. George Fawcett will have a prominent part in the production. Early in October the first season of the Playhouse company will be inaugurated, with Grace George at the head. For leading man he brings from London Allan Aynesworth, who has played star roles in London continuously for the past fifteen years. Another leading member of the organization will be Lyn Harding, a prominent English character actor. The opening play will be The Earth, by James Fagan, Miss George appearing in the role played in London by Lena Ashwell, and Mr. Aynesworth and Mr. Harding in their original parts. The Earth will be quickly followed by an elaborate production of Shakespeare's Much Ado About Nothing, with Miss George as Beatrice and Mr. Aynesworth as Benedict. A prominent Broadway star will join the company for this production, appearing as Dogberry.

During the season at the Playhouse new plays by George Broadhurst, Thompson Buchanan, David Carb, Granville Barker, Cicely Hamilton, and Margaret Mayo will be presented; revivals of Divorçons, costumed in the period; Pygmalion and Galatea, School for Scandal, old comedies of Molière and Congreve, and a new fairy play at Christmas time. Special matinee trial performances of new plays will be a feature of the season. Mr. Brady hopes to establish a repertory theatre with constant changes of bill.

He brings over with him the finished manuscript of a new play for Robert Mantell, written by Justin Huntley McCarthy. The play is called Charlemagne, the Conqueror. Mr. Mantell will produce the play on tour early in the season, appearing as Charlemagne, and will bring the production into New York early next year. With Lee Shubert Mr. Brady will produce The O'Flynn, another play by McCarthy, at Daly's Theatre, late in August. Holbrook Blinn will make a long tour in The Boss, and later produce a new play written for him by Edward Sheldon. Harrison Rhodes and Thomas A. Wise, who have been loaned to Charles Dillingham for a new production, have agreed to deliver a new American comedy by Jan. 1, in which Mr. Wise is to play a new American type.

For the use of James K. Hackett he has secured two new plays, one by the author of The World and His Wife, and the other by James Fagan.

Early in October the first New York production of George Broadhurst's latest play, Bought and Paid For, will be made, with Charles Richman in the leading male role.

In November, at the Manhattan Opera House, in association with the Shuberts, he will produce a big American melodrama, the scenes being laid in New York city and the Far West, an American drama similar to the ones that are given at Drury Lane, London, every year. It will have over fifty speaking parts and twenty changes of scene.

During the season he will offer Who's Who; a farcical comedy, The Best People, by Frederick Lonsdale; The Right to Love, by Jules Eckert Goodman; In God's Country, by Hayden Talbot, and new plays by George Broadhurst, Margaret Mayo, Philip Bartholamae, and Jules Eckert Goodman.

The usual Brady melodramatic revival will be made next Spring. 'Way Down East will begin its seventeenth consecutive season in September. Baby Mine is to be played on tour by four companies, and Over Night is also to be presented all over the United States by a similar number. Both of these farces are to be sent to Australia with one company headed, it is expected, by Harry Connor, opening in Sydney early in March.

In connection with Greet and Engelbach, Lee Shubert and Mr. Brady have entered into an agreement with the Gatti Brothers to supply the attractions at the Vaudeville Theatre in London for the next two years.

From Herbert Trench, of the Haymarket Theatre, London, he has secured the American rights to The Gods of the Mountain, a sensational short play by Lord Dusinay, which has been running at that theatre for six months past.

During the season two musical productions, The Violet Widow, by Dorothy Usner, and The Merry Bachelor, by two well-known writers, will also be made.

ON THE "LUSITANIA."

A Number of Theatrical People Who Bring Plays for the Impending Season.

The *Lusitania*, due here to-morrow, has a number of theatrical passengers. Harrison Grey Fiske brings with him Kismet, which he will produce in New York on a larger and more elaborate scale and on a bigger stage than it had in London. He found it difficult to fill Asche's part, but has finally reduced the choice to three actors whose names he will not yet give out, says a cablegram.

Mr. Fiske has also secured Langdon Mitchell's new play, Marriage, for Mrs. Fiske, and Loyson's War of Souls, a play dealing with the conflict of science and religion. Loyson, who is a son of Père Hyacinthe Loyson, is coming to the United States to assist in the production of the play and to lecture upon the subject of which it treats.

Lee Shubert has secured Bernard Shaw's play, Fanny's First Play, which is said to be very humorous, and the Scotch farce, When Bunty Pulls the Strings. He also has the last Paris success, L'Ami de Femme, and a novel arrangement of Martin Harvey's and Reinhardt's Œdipus Rex. Mr. Shubert will probably produce at the Manhattan Opera House another Reinhardt piece. Mr. Shubert is also negotiating with Forbes Robertson. Hadden Chambers is coming to America to supervise the production of Passersby, which is to be put on in New York in September. Other theatrical folk aboard the *Lusitania* are Burton Oliver, Arthur Playfair, C. B. Dillingham, Lew Fields, and Elsie Janis.

GEORCE C. TYLER RETURNING.

George Tyler, the theatrical manager, who sailed from Havre on the *Provence*, has signed a contract with Cyril Maude for a tour of the United States and Canada, beginning in October, 1912. Maude will take to the States a repertoire company of thirty picked players.

The Irish players are to sail for Boston on Sept. 12. At the Plymouth Theatre they will produce the principal works of Yeats, Lady Gregory and William Boyle and others, among them Irvine Shaw's Blanco Posnet.

Mr. Tyler announces that Robert Hichens, with whom he visited Biskra, is coming to America in August to superintend the production of The Garden of Allah at the Century Theatre. Louis Parker will sail early in the autumn in the interests of the play, Lady Godiva, written for Viola Allen.

Casimir Périer's daughter-in-law, Madame Simone, will make her debut in New York in October in English repertory and will also play a version of Princess Lointaine, which will be produced in Paris by Bernhardt at the same time that Madame Simone produces it in English in New York.

YOUNG AND ROBSON WITH APHIE JAMES.

A particularly strong dramatic combination has been effected by S. T. King in a special arrangement made with James Young and Andrew Robson, whereby they will be associated with Aphie James during the coming season in Judy O'Hara, the latest play from the pen of Mrs. Frances Hodgson Burnett and Frederick Arthur Stanley. This play had its initial presentation at the Hollis Street Theatre, Boston, in May last, where it enjoyed a most successful engagement and was highly praised by the local press. A big production has been furnished by the management, which includes costumes and scenery of historical correctness, affording every opportunity for a most lavish display of magnificent effects. The supporting company for the coming tour has been engaged, and the rehearsals will begin on Aug. 14.

THE GOVERNOR VETOES.

Governor Dix has vetoed Assemblyman Oliver's bill to amend the general city law in relation to licenses for theatrical and other entertainments and performances in cities of the first class. The Governor in his veto says this bill proposes that where a license is refused for certain performances in a city of the first class it shall be the duty of the officer making such refusal to state at length the evidence taken by him and his reasons therefor, so that the same may be reviewed by the courts.

No good and sufficient reason has been given why the discretionary power of licensing certain performances which now exists under the present law should be modified, the Governor says, and for this reason he disapproved of the bill.

ACTORS' FUND NOTES.

Senator Sullivan's bill increasing the number of trustees of the Actors' Fund from sixteen to eighteen members was passed last week in Albany. The eighteen members of the board, together with the five officers, make a trusteeship of twenty-three members. This action was taken because so often at the weekly Thursday meetings a quorum is not present. It was thought that by increasing the number of trustees to eighteen members the chances for a quorum of seven members would be greater.

The weekly Thursday meeting of the Fund took place at the offices of the Fund in the Gaiety Theatre Building on Thursday, July 27.

The investigation of the books of the Fund by a committee headed by Hollis E. Cooley is progressing slowly and thoroughly.

Gossip of the Town.

Maude Daniels, the daughter of Mr. and Mrs. Frank Daniels, is engaged to A. Rutledge Schmidt, of Larchmont. The wedding will take place in January.

The litigation between Oscar Hammerstein and Luisa Tetrazzini over an alleged breach of contract during the past season has been settled by the award of $19,250 to Mr. Hammerstein.

Mr. and Mrs. Thomas Chatterton (Lucille Culver) have left the Court Theatre Stock company, Wheeling, W. Va., and gone to their home in California. Miss Culver will retire from the stage permanently.

Georgia Campbell, niece of May and Flo Irwin and a member of the Whalom Park Opera company, Fitchburg, Mass., was married in that city on July 26 to Harry Truax.

William Collier and James Montgomery have almost completed the new comedy, Take My Advice, in which Mr. Collier will star this season.

Gantlett's Pride is the name of J. E. Dodson's new play.

Charles E. Bloomer opened his Summer tour of poetic readings and impersonations at the Hotel Griswold, New London, Conn., on July 25.

A Pair of Country Kids (Eastern company) opened in Chicago, Ill., on July 27.

It Depends On the Woman is the name of Clara Lipman's new play.

The vaudeville team of Rother and Kelgard has dissolved and hereafter Maybelle Rother will be associated with Clifton Anthony. They do a pianologue act. Irving M. Cooper is handling the act.

Patrick Connors, advertising manager of the Columbia Amusement company of Philadelphia, Pa., is spending his vacation at Willimantic, Ct., and renewing old acquaintances.

The receipts for the Tuesday matinee at the Brighton Beach Music Hall were given to the International Sunshine Society for the benefit of blind babies.

Mrs. Damon Lyon gave a society vaudeville entertainment in Newport, R. I., on July 19. Over two hundred and eighty-five persons were in attendance. Professor Marville, a magician, was one of the popular entertainers.

Bothwell Browne, the female impersonator, will appear on Aug. 15, under the management of Ben Sanger, in a musical comedy called Miss Jacke. The book is by Mark E. Swan and the music by William Frederick Peters.

The Gilbert Miller Players will tour the Orpheum circuit with a playlet entitled Corralled, by Robert H. Davis.

Charles M. Baker has secured the full rights from Walter O. Lidsey to Merry Mary, which had a run at the Whitney Opera House, Chicago, last Spring. This attraction will play the Stair and Havlin time, opening in August, in Chicago, with an entire new equipment. The company will include Bertha Gibson, Ruby Rothnour, Bertha Honora, Miss Wild, C. L. Patterson, G. A. Milleny, Will Wild, M. Stren, and a chorus of twenty.

Edith Helena has purchased a farm of 130 acres in Putnam County, N. Y., and is now busy pruning trees, clearing brooks of unnecessary herbage, and tending the cows. Miss Helena will be a headliner in vaudeville on or about Aug. 21.

While on his way from New Orleans aboard the SS. *Momus*, Theodore Kehrwald arranged an entertainment of talented passengers, none of whom were professionals, for the benefit of the Actors' Fund, and netted the sum of $5.55 for the cause. The concert was given on the evening of July 12. Mr. Kehrwald was last season with the original company in The Climax, but has not yet made plans for next season. At present he is nursing several mosquito bites inflicted on him by the New Orleans variety of the pest.

David Manning has just completed his dramatization of R. W. Chambers's novel, "The Only Law," and will forward it to David Belasco. Mr. Manning has recently made successful dramatizations of "The Wrong," "The Bandit," and "The Truth."

Violet Heming, last season leading woman of John Cort's production of The Fox in Chicago, is spending the Summer in Maine. Miss Heming, who is one of our youngest leading ladies, will be under the management of Liebler and company this season.

F. H. Livingstone has been summering in Detroit. He is now busy with rehearsals of both companies of The Lion and the Mouse for the United Play Company. Mr. Livingstone is well known in Detroit, having conducted a stock company there for several years.

John Ringling was seriously hurt in an automobile accident on July 21, near Ashby, Minn. Mr. Ringling, who was accompanying the Minnesota reliability auto tour from St. Paul, Minn., to Helena, Ark., was the only member of the party to be seriously injured when his automobile swerved and turned over in a ditch.

Joseph Manning has temporarily replaced Hale Hamilton in the role of J. Rufus Wallingford at the George M. Cohan Theatre. Mr. Hamilton who has portrayed the character more than 345 times, has been granted a fortnight's vacation to allow him to visit his father, J. D. M. Hamilton, the claims attorney for the Santa Fe Railroad at Topeka, Kan.

The Kramer Contracting Company will erect a new theatre on the southeast corner of Lenox Avenue and 111th Street, on property just acquired from the Henry Morganthau Company.

ENGAGEMENTS.

Sophye Barnard is going to play the role of Anna Varvara in The Red Widow, Raymond Hitchcock's new musical play.

J. A. Bingham has joined Hammerstein's Naughty Marietta company, which opens early in October.

Adrian C. D'Arcy has been engaged for next season with H. W. Savage's Madame X, playing the part of Noel. At present he is Summering in Intervale, N. H., returning to New York late in July for rehearsals.

Dudley Arthur has been engaged by E. A. Schiller for the part of Adrian Jacobson in The House Next Door. Mr. Arthur was under the management of Delamater and Norris last season.

James A. McGine has signed for the coming season with Barton and company as business-manager of McFadden's Flats.

Nellie McCoy, sister of Bessie McCoy, will have a dancing role in Joseph M. Gaites's production of The Enchantress, in which Kitty Gordon is to star.

Robert Dempster has been engaged by David Belasco as leading man for Frances Starr next season.

George A. Sullivan has been re-engaged by Spitz and Nathanson to manage The Thief (Eastern company), opening early in August.

Joseph Yanner, who played the title role last season in The Lottery Man, has been engaged by Henry W. Savage to play Mallory in Excuse Me, opening early in September at the Tremont Theatre, Boston.

Alma Moore, who last season was the star of the vaudeville act The Courtiers, has this season signed with Harry Askin to play a leading part in the musical comedy, The Sweetest Girl in Paris. Rehearsals began in Chicago on July 30.

Gertrude Short, who made such a hit with Mary Mannering in A Man's World as Kiddie, was engaged to play the child's part in Zaza with Ye Liberty Stock company in Oakland, Cal.

The rehearsals for The Goose Girl, the dramatization of Harold MacGrath's novel, which will be produced by Baker and Castle in Paterson on Aug. 17, are now being conducted in New York. Three elaborate sets of scenery have been constructed and painted by the firm of Dodge and Castle. The cast contains Victor Sutherland, House Peters, who has lately arrived from South Africa; John H. Lewis, James J. Cleney, Bryan Bailey, Robert Ellis, Charles G. Perley, Gerald Rowan, Joseph J. Kelly, Marie Van, Eleanor Miller, who is engaged for the Princess Hildegarde, and Virginia Ackerman, who will assume the part of the Goose Girl. The tour will embrace all the large cities, playing mostly week stands.

Echlin P. Gaynor has been re-engaged to play the Hon. Almeric St. Aubyn with William Hodge in The Man from Home. He was the first to play the part, and, save during a brief illness, he has played it ever since.

David Proctor has been engaged by Stair and Havlin as leading man with Cathrine Countiss in The White Sister, which goes into rehearsal Aug. 10, to open at the Majestic, Jersey City, Sept. 4. Mr. Proctor has been leading support for such well-known women stars as Mary Mannering, Amelia Bingham, and May Robson; played Kyrle Bellew's role in Daniel Frohman's road production of The Thief, and starred one season in A Message from Mars. He is a graduate of Columbia College. John Maurice Sullivan, formerly with Sothern-Marlowe and in the recent Broadway cast of Thais, has been selected for the James O'Neill role of Monsignor Saracinesca.

Fernanda Eliscu, whose work in the role of Annie Jeffries in The Third Degree was one of the bright features of that performance, has been engaged by John Cort for the title part in his forthcoming production of Rupert Hughes' dramatisation of Karl Harriman's novel Sadie.

Thais Lawton will be under the management of Charles Frohman next season.

Upon his return from California James McElhern was engaged by the Aborns for principal comedy roles in their productions of Sergeant Kitty and Belle of New York, to be played at Newark and Palisades Park.

Edward Russell will be under the management of W. S. Butterfield and W. A. Rusco this season, opening in stock at Saginaw, Mich., on Aug. 14.

Georgia Harvey is under contract to Klaw and Erlanger to play the character role in the number two company of The Pink Lady.

Ned Finley has been engaged for the company that will appear in Rupert Hughes' dramatization of Karl Harriman's novel, Sadie, which John Cort will produce in New York in October.

Lottie Kendall is under contract with Joseph M. Weber to play the title role in the Western Alma company.

Thomas Chalmers, formerly a church singer, will sing the part of Jake Wallace in Henry W. Savage's production of The Girl of the Golden West.

Harry Pilces will join the Folies Bergere company on Aug. 14.

Louis Houseman has been engaged by A. H. Woods as his Chicago representative. Permanent offices have been established in the Western city for the transaction of all of Manager Woods' theatrical affairs.

Neil O'Brien, Bob Albright, Manuel Romain, Harry Wardell, Roy La Pearl, Samuel Gilliti, Charles Lee, Henry de Cunea, will be members of Lew Dockstader's Minstrel company this season.

STAGE CHILDREN'S OUTINGS.

The Stage Children's Christmas Festival Fund are giving a series of Summer outings to stage children. On July 14, over one hundred were entertained in royal style at Palisades Amusement Park. On July 21, nearly two hundred gathered on the stage of the Criterion Theatre where William Harris, the children's Santa Claus, sped them on their way to Luna Park. Here they spent another glorious day, the guests of Frederick Thompson.

Each week during the Summer Mrs. Anna Taliaferro Abell has had a half dozen children who have played speaking parts during the past season, at the Hotel Abell, Long Beach, where they were entertained as her guests. These outings have been arranged by Mrs. Anna V. Morrison, who accompanies the children.

Some of the children present were Allene Morrison, Henrietta Crosman company; Edna May Hamel and Ambrose Hamel, Maude Adams company; Baby Davis, Francis Wilson company; Boots Wurster, Robert Hilliard company; Leonie and Edna Fitzgrath, The Piper company; Catherine Wallace, Olga Nethersole company; Kylla Shannon, Madame Kalich company; Irene Brown and Roland Wallace, The Blue Bird company; Violet Hill, Kyrle Bellew company; Ruth Wells, The Nest Egg company, Loraine Frost, Violet Mascreau, Kitty and Kitty Bryan, Rebecca of Sunny Brook Farm; Juliette Shelby, The Littlest Rebel; Ben Benton, The Girl From Oklahoma; Doreen Wilkins, Gerald Bidgood, and every child on the stage in the city.

DEATH OF WHITING ALLEN.

One of the best known advance men in the theatrical business, Whiting Allen, died at the Sherman Hotel, Chicago, Ill., on July 27. Death was due to heart disease following an attack of acute gastritis. He was born in Youngstown, Ohio, fifty-six years ago. Beginning life as a newspaperman he soon emerged in the theatrical field and became press agent for Sells Brothers and Forepaugh's circus, and later joined Barnum and Bailey's circus in the same capacity, with Buffalo Bill's Wild West Show Mr. Whiting toured Europe. Returning to this country he held the position of dramatic critic of the Philadelphia *North American* for a short time. Later he was with the Metropolitan Opera company, Daniel V. Arthur and Ringling Brothers. At the time of his death he was representing a moving picture concern. He was a Friar and a Mason. A widow survives him.

KEITH AND PROCTOR DISSOLVED.

The Maine Supreme Court dissolved the partnership of B. F. Keith and F. F. Proctor on July 27. The litigation over the distribution of holdings was finally settled by awarding to the contestants the property which each held before the partnership. Mr. Keith gets the Union Square and Jersey City Theatres while Mr. Proctor receives the 125th Street, the Fifty-eighth Street and Twenty-third Street Theatres. The Harlem Opera House, a lease of which was secured after the partnership had been entered into, was disposed of to the highest bidder, only the partners being allowed to bid. Mr. Keith secured the house for $61,000. The Fifth Avenue Theatre is the one remaining point of contest. It will be conducted by Edward F. Albee until its final disposition on Aug. 10.

CITY PARKS ON THE SHORE.

The Board of Estimate and Apportionment decided on July 28 to purchase both Dreamland, at Coney Island, and 200 acres at Rockaway. Dreamland is offered for sale at $1,850,000 before Nov. 1, or at $1,500,000 by condemnation and appraisal. The special committee advised the purchase of the waterfront between Fifth and Tenth streets, and not the property between that and Surf Avenue. Further discussion of this point is expected. The Rockaway tract can be had for $1,225,000. It will probably not be developed immediately, except for the erection of a $250,000 sanatorium for non-pulmonary tubercular children, which the Association for Improving the Condition of the Poor proposes to build.

WHO GETS LILLIAN RUSSELL?

Lillian Russell has under consideration the book of The Love Syndicate, a musical comedy by Fred de Gresac and Harry B. Smith, and if she finds the part outlined for her suitable she has agreed to sign a contract with Joseph M. Gaites who will star her in the piece next season. Werba and Luescher are also trying to find a vehicle in which to star Miss Russell.

CURRENT AMUSEMENTS.

Week ending Aug. 5.

ACADEMY OF MUSIC—Stock co. in Sam—13 times.
COLUMBIA—Merry Whirl Burlesque—5th week.
FOLIES BERGERE—Burlesque—13th week.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 29th week—186 to 190 times.
GLOBE—Valeska Suratt in The Red Rose—7th week—46 to 53 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—The Coronation (in colors).
JARDIN DE PARIS—Follies of 1911—8th week—31 to 38 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
NEW AMSTERDAM—The Pink Lady—31st week—162 to 169 times.
PROSPECT—Stock co. in St. Elmo.
THALIA—A Fugitive from Justice—10 times.
VICTORIA—Vaudeville—matinee.

THE NEW SEASON.

Notes of Many Openings for the New Theatre Year in New York and Elsewhere.

With the opening of Henrietta Crosman in The Real Thing in Atlantic City on July 24 the new theatrical season may be considered to have begun. The first installment of opening dates have already been announced, as follows:

New York.

Aug. 7, Lew Fields in The Hen Pecks at the Broadway Theatre; Aug. 5, Cecil Spooner and her stock company at the Metropolis; Aug. 7, Gertrude Hoffman and La Saison des Ballets Russes at the Winter Garden and John Hyams and Leila McIntyre in The Girl of My Dreams at the Criterion; Aug. 10, Henrietta Crosman in The Real Thing at Maxine Elliott's Theatre; Aug. 14, John Mason in As a Man Thinks at the Thirty-ninth Street, Excuse Me at the Gaiety, Christie MacDonald in The Spring Maid at the Liberty, and Sam Bernard in He Came from Milwaukee at the Herald Square; Aug. 16, Douglas Fairbanks in A Gentleman of Leisure at the Playhouse; Aug. 28, Seven Days at the Astor; Sept. 1, Thy Neighbor's Wife at the Lyceum and Rose Stahl in Maggie Pepper at the Harris; Sept. 4, John Drew in The Single Man at the Empire and Frank McIntyre in Snobs at the Hudson; Sept. 11, Julian Eltinge in The Fascinating Widow at the Liberty; Sept. 17, The Concert at the Belasco; Oct. 2, Gertrude Elliott in Rebellion, and Oct. 17, David Warfield in The Return of Peter Grimm at the Belasco.

On the Road.

Dustin and William Farnum in The Littlest Rebel in Youngstown, Ohio, on Aug. 21; Marguerite Sylva in Gypsy Love at the Forrest Theatre, Philadelphia, on Sept. 24; Little Nemo on Oct. 10; Beulah Poynter in The Hoosier Schoolmaster on Sept. 3; Mutt and Jeff in Atlantic City on Aug. 21; The Country Boy in Des Moines, Ia., on Aug. 28; The Traveling Salesman in Pittsburg, Pa., on Aug. 28; Baker Stock company in Spokane, Wash., on Sept 3; The Girl in the Taxi (Co. A) in El Paso, Texas, on Aug. 9; The Girl in the Taxi (Co. B) in Asbury Park, on Aug. 14; The Country Boy (Co. A) in Brooklyn, on Sept. 4; The Commuters in Pittsburg, Pa., on Sept. 4; Edgar Selwyn in The Arab, at the Walnut Street Theatre, Philadelphia, on Sept. 4; James K. Hackett in Chicago, on Sept. 18; Robert Edeson in The Cave Man in Chicago, on Sept. 18; The Quaker Girl in Atlantic City, on Oct. 2; Merry Maidens burlesque at the Empire, Chicago, on Aug 5; Naughty Marietta in New Haven, Conn., on Sept. 21; The Nest Egg (Co. B) in Asbury Park, on Aug. 24; Chicago Theatre company in St. Louis, on Nov. 1; Miss Nobody from Starland with Olive Vail, in Duluth, Minn., on Aug. 3; Harry Woodruff in The Prince of Tonight in Kansas City, on Aug. 19; Raymond Hitchcock in The Red Widow at the Colonial Theatre, Boston, on Sept. 4; The Struggle in Philadelphia, on Aug. 14; Seven Days in Trenton, N. J., on Sept. 4; Seven Days in Harrisburg, Pa., on Sept. 4; Paid in Full in Newark, N. J., on Aug. 28; Louisiana Lou at the La Salle Theatre, Chicago, on Sept. 4; Charles Cherry in Seven Sisters in Toronto, Can., on Sept. 4; A Knight for a Day in Providence, R. I., on Aug. 5; Lewis Cody Stock company at the Alhambra Theatre, Stamford, Conn., on Aug. 28; The Girl and the Tramp (A) in Darlington, Ind., on Aug. 16; The Girl and the Tramp (B) in Waynestown, Ind., on Aug. 14; The Girl and the Tramp (C) in Waukegan, Ill., on Aug. 27; When a Woman Wills (A) in Darlington, Ind., on Aug. 22; When a Woman Wills (B) in Russellville, Ind., on Aug. 17; The Goose Girl in Paterson, N. J., on Aug. 17; The Gamblers (A) in Newburgh, N. Y., on Sept. 11; The Gamblers (B) in Norristown, Pa., on Sept. 18; The Gamblers (C) at the Majestic Theatre, Boston, on Oct. 2; The White Slave in Pittsburg, Pa., on Aug. 5; The Missouri Girl (Western) in St. Cloud, Minn., on Aug. 6; The Missouri Girl (Central) in Rochelle, Ill., on Aug. 11; Blanche Ring in The Wall Street Girl in Wilkesbarre, Pa., on Oct. 1; Madame Sherry (B) in Hamilton, Ont., on Aug. 31, Madame Sherry (C) in Norfolk, Va., on Sept. 4; Madame Sherry (D) in Long Branch, N. J., on Aug. 31; Madame Sherry (E) in Middletown, N. Y., on Aug. 28; Mizzi Hajos in The Spring Maid in Atlantic City, on Aug. 7; Lester Lonergan Stock company in New Bedford, Mass., on Aug. 14; The Princess Stock company in Des Moines, Iowa, on Aug. 17; Beulah Poynter in The Hoosier Schoolmaster, on Sept. 3; Aphie James in Judy O'Hara in Charlestown, S. C., on Sept. 11; Julius Steger in The Master of the House in Chicago, Ill., on Oct. 1; Eddie Foy in The Pet of the Petticoats at Asbury Park, on Aug. 14; Overnight in Boston, on Aug. 7; Herbert Kelcey and Effie Shannon in The Lady From Oklahoma in Chicago, on Aug. 12; Zelda Sears in The Nest Egg at the Park Theatre, Boston, on Sept. 2; Catherine Countiss in The White Sister in Jersey City, N. J., on Sept. 4; The Golden Rule, Ltd., in New London, Conn., on Sept. 23; What the Doctor Ordered in Boston, on Oct. 14; Julian Eltinge in The Fascinating Widow in Asbury Park, on Aug. 28; A Married Bachelor in Beloit, Wis., on Aug. 19; Mrs. Leslie Carter in Two Women in Asbury Park, on Sept. 24; Elsie Janis in The Slim Princess in Poughkeepsie, N. Y., on Sept. 4; Dumont's Minstrels in Philadelphia, on Sept. 2; Merry Mary at the Haymarket, Chicago, on Aug. 27; Frank Deshon in The Beauty Spot at Long Branch, N. J., on Aug. 26; Cecil Lean and Florence Holbrook in Bright Eyes in Allentown, Pa., on Aug. 10; Thomas E. Shea in Detroit, Mich., on Aug. 13; Helen Ware in The Price in Boston, on Sept. 4; Svenengala company, on Aug. 20; Billie Burke in The Runaway, on Sept. 18; Coburn's Greater Minstrels in Cincinnati, on Aug. 6; Thomas Ross in An Everyday Man at the Cort, Chicago, on Aug. 21; Theima, on Sept. 10; The Jolly Bachelors in Pittsburgh, Pa., on Aug. 26; Modest Susanne, on Oct. 15; The Moral Code in Rochester, N. Y., on Aug. 21; Al. H. Wilson in The German Prince in Baltimore, Md., on Sept. 4; Ralph Herz in Dr. De Luxe in Toronto, Can., on Aug. 28; Mrs. Avery at the Academy of Music, Baltimore, on Oct. 23.

Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

RESOLUTIONS OF WHITE RATS.

On July 25, the White Rats in a special meeting passed resolutions protesting against the engagement of actors notorious principally for some crime they have committed:

Be it resolved, That this organization deplores and deprecates the employment and featuring by any vaudeville manager or theatre, wherever located, of persons under indictment or charged with crime, as calculated to breed and promote crime and improperly influence the young, and particularly young women. This organization emphatically protests against the employment and featuring of sensational characters upon the stage, the tendency of which is to develop moral perverts. The stage is not the place to exploit or promote for gain men or women charged with crime.

We appeal to the managers for morality and the maintenance of ethical standards in our profession. We desire to go on record in opposition to any form of entertainment made a vehicle to publicly present any character, men or women, under indictment for crime. We should strive to elevate and ennoble men and women and not permit our profession to be brought into disrepute by the advancement of notorious characters of any description. The future of the vaudeville profession is, in our judgment, brought into jeopardy if this is permitted to continue.

W. W. Waters, secretary of the White Rats Union, said that this represents the sentiments of 16,000 vaudeville actors.

This is one of the sanest acts of recent years, for nothing has done more to discredit the profession than the extensive advertising of persons who exploit their notoriety through the vaudeville houses. We have had enough prize fighters, fake discoverers and bungling murderers parading before the footlights, because the general public does not stop to distinguish them from the genuine members of the profession.

NOTES FROM ROWLAND AND CLIFFORD.

Rowland and Clifford have completed their executive staffs for the approaching season. Edward W. Rowland, Jr., will manage Rosary No. 1, with John J. McClure in advance. E. J. Dolan will pilot Rosary No. 2, with Merle Smith as manager. The Rosary No. 3, which goes to the Coast, will be directed by Bob Simons and Edward De Coursey as agent and manager, respectively. The Eastern one-night stand Rosary company will have its destinies cared for by M. Goldaine as manager and Fred Byers ahead. The Southern Rosary will be managed by Frank Hurst, and Eddie Cunningham will do the advance work. This firm's new play, Rock of Ages, written by Edward E. Rose, author of The Rosary, will have William Lemle as manager and the publicity will be handled by Walter S. Duggan. Rock of Ages will have the first opening at Lincoln, Ill., on Aug. 17, and in Decatur on Aug. 18, prior to playing the American Theatre in St. Louis on Aug. 20 for the first of a season of thirty-eight week stands.

NEW PHILADELPHIA FIRM.

The Philadelphia Amusement Company, with Moses Weinbeck, a business man of Philadelphia, as president, has been formed to produce road attractions. The first offering of the new company will be an adaptation of the French farce, Gabrielle, which will be renamed The French Maid, carrying a company of about forty people, playing exclusively the Klaw and Erlanger bookings. A revival of The Belle of New York will follow late in September with a company of fifty. Two other productions are under way to be launched in the Fall. The company owns their own office building at Twelfth Street and Girard Avenue, Philadelphia. They have their own costume works, under the direction of Madame Roselle. Meyer and Dunn paint all the scenery. Alfred Tillet, of the Drury Lane, London, has charge of all properties, electrical effects, etc. F. C. Wansor is under contract to write music exclusively for this firm. Frank O. Reese, Edward Nichols, and Samuel P. Bender are members of the business staff.

HUNTER
BALTIMORE
RYE

Is best for

THE FRAGRANT JULEP
OR
THE FESTIVE HIGH-BALL

Because it is a pure Rye Whiskey and so guaranteed.

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

NEW PLAYS.

The Kirk Brown Stock company presented a new drama called The Whirlpool in Watertown, N. Y., on July 28. The play was given an adequate production. It is a play of finance and was written by Franklyn Searight. The cast: Roger Bender-haven, A. C. Henderson; Lawrence Curtis, J. Harrison Taylor; Rennald Travers, Carroll Barrymore; Willie Prescott, James Brown; Jim Alden, Kirk Brown; Walter Van Clinton, Harold R. Chase; Markham, Frank H. Fey; Jacob Kline, Harold R. Chase; Waldron, Charles Savage; Ames, John Jacobs; Nicholson, Louis Woolford; Watkins, Louis Woolford; Olivia Van Clinton, Emma De Weale; Mrs. Beaufort, Maud Barber; Anita Wilmer, Blanche Foster; Margaret Van Clinton, Bertha Creighton.

A new play entitled The Fatted Calf, by Arthur Hopkins, was given a try-out during the past week by the Poli Stock company at the Jacques Theatre in Waterbury, Conn. It played to exceptionally good business during the entire week and made a showing that warrants the early opening it will be given in New York this Fall with a metropolitan cast. The play is a comedy in four acts. While it is essentially a comedy, it treats of a serious theme. Mr. Hopkins is connected with the Orpheum circuit and has been prominent in vaudeville circles for the last few years. He has written a number of one-act successes, but this is his first effort along the line of dramatic playwriting.

WHITNEY DROPS ROSENKAVALIER.

F. C. Whitney has decided that Der Rosenkavalier, the new Strauss opera, is more of a cargo than he can conveniently carry, and allowed his option to expire on July 31. He forfeited $32,500 in advance royalties, by not paying the same amount on Monday last. Mr. Whitney figures that the entire expenses of production would be $125,000, because the opera requires a large stage, an orchestra of a hundred, and a large cast. In the season of twenty weeks, for which the contract provided, Mr. Whitney could see no possible reimbursement, so he has abandoned the project entirely.

ELTINGE IN AUSTRALIA.

Arrangements have been made between A. H. Woods and J. C. Williamson for Julian Eltinge to open in Australia on May 28, 1913, with The Fascinating Widow. Eltinge will make a tour of the principal cities of the island to continue for three months and will resume his American tour at Vancouver about the middle of August. The Eltinge New York engagement will be played at the Liberty Theatre, starting Sept. 11. Prior to this he will play a week each in Atlantic City and Providence.

AN EVERYDAY MAN.

Thomas W. Ross will be starred this season in An Everyday Man, a comedy by Owen Davis. Rehearsals have begun in New York, and the first performance will be given at the Cort Theatre, Chicago, on Aug. 19. In Mr. Ross's support will be Florence Nash, leading woman; Mabel Turner, Ann Bradley, Sarah McVicker, Maggie Fielding, Charles N. Welles, Francis McGinn, Harold St. James, and Harry Keene.

CORSICA BEING TRANSLATED.

The one-act opera, Corsica, book by Frederick F. Schrader, music by Irenee Berge, a favorite pupil of Massenet, is being translated into French by Raoul Charbonnel, a well-known Parisian journalist and director of La Vie Financiere. The opera sustained forty performances in this country with Christian Hansen in the tenor role, and then was acquired by F. C. Whitney for production in English.

JUMPING JUPITER BENEFIT.

Through the kindness of George Lederer, of the firm of Frasee and Lederer, Richard Carle, Edna Wallace Hopper and their company in Jumping Jupiter gave a performance at the Pier Theatre, Arverne, L. I., on July 30 for the benefit of the Hospital for Deformities and Joint Diseases. The receipts amounted to about $3,500.

BALLETS AT MADISON SQUARE.

A three days' festival of Russian ballets, beginning Oct. 16, will be given at Madison Square Garden. The scheme is to be promoted by the Metropolitan Opera company. Anna Pavlowa, Mikail Mordkine, Tamar Karsavina, Catrina Geltzer, Mathilde Kschesska, and Julia Sledowa will take part in the ballets.

CUES.

Pearl Sindelar, who is to be featured at the head of the Western Girl in the Taxi company, under the management of A. H. Woods, will leave to-day for El Paso, to open her second season in the comedy. Miss Sindelar and the company will have a long jump to El Paso, will play there two nights, and will then jump direct to San Francisco, where the tour will open at the Columbia Theatre Aug. 14. They will play the Pacific Coast and the Canadian Northwest, and will terminate the tour in The Girl in the Taxi in St. Paul the first week in November. Miss Sindelar will then return to New York for the leading role in a new farce of European origin to be produced by Mr. Woods.

Anne Bradley, who had been engaged by Frasee and Lederer to play an important part in Thomas Ross' new play, An Everyday Man, had to withdraw from the rehearsals on account of illness. She is in a serious condition at Miss Alston's Sanitarium.

Edward Emery denies the report that he has been engaged by the Chicago Theatre Society for their season of repertoire.

Edwin Mordant and Grace Atwell have signed with the Campbell Brothers to play the leads in their big revival of The White Slave, opening in Pittsburg, on Aug. 5.

Margaret Pitt, who just closed her own Stock company in Wilmington, Del., will fill her third engagement in Utica, N. Y., as leading woman of the Majestic Theatre Stock company.

Eva Tanguay arrived home from the other side on the *Kronprins Wilhelm* on July 25. Miss Tanguay had expected to make a two years' world tour but was summoned home on account of the illness of her sister, Mrs. Blanche Gifford, in New Haven.

Clare C. Copeland joined the Albert Taylor Stock company in McAlester, Okla., on July 24. The company will go at once to Fort Worth, Texas, for four weeks at the Princess Theatre.

SEASON SIGNS IN CHICAGO

Notes of Openings That Will Usher in a New Dramatic Year—New Plays and Old on the Calendar—Colburn's Chat.

(*Special to The Mirror.*)

CHICAGO, Aug. 1.—The first theatre in The Loop to open for the new season will be the Cort with An Everyday Man, Aug. 19. The co. will include Sarah McVicker, Maggie Fielding, Florence Nash, Mabel Turner, Ann Bradley, Charles B. Welles, Francis McGinn, Harold St. James, and Harry Keene.

John Dove, formerly of Al. Field's minstrel co., has been engaged by Manager Harry Askin for The Girl I Love.

Eddie Foy is to have a lively co. with him at the Olympic in The Pet of the Petticoats: Bright Berlin Madcaps, Harry Fox and the Millership Sisters, Six High Steppers, Maud Lamberti, Fields and Carroll, and Belle Ashlyn.

The new Follies are to open the Colonial's new season the first week in September.

First of all the theatres in town to open for the new season was the Alhambra, where burlesque was most creditably succeeded last week with a good production of Forty-five Minutes from Broadway. George Fox played Kid Burns with success, although his manner is not well suited to the "hick" brand of comedy characters. Medlya Jourou was a pleasing Mary and sang the songs well. C. Alyn Warren put a good deal of life into the part of Tom Bennett, and what would have been exaggeration in another production was effective on his audiences. Alice Condon was attractive as Flora and acted it nicely. Gladys Montague was rather too blonde and fair-faced for the mother-in-law, still she brought out the worth of the part satisfactorily. Ray Brown made a good Cronin and Sam Mahaffy gave a praiseworthy performance of Blake. In some scenes Sidney Gray did the butler unusually well. Others in the co. were Fannie Matthias, Barnett W. Harris, William McDonald, and Daniel Reed. Tom K. Corless, Jack Hart, Jack Rice, and James Philip played the reporters. This week, Child of the Regiment. Managers William Roche and Charles Marvin were encouraged in their reclamation of the Alhambra with audiences of good size all week.

The new stock season at the Marlowe will open Aug. 28 with The Charity Ball. Leila Shaw and Albert Phillips will again head the co. Daniel Reed will be the stage director. Sidney Paine, Alice Condon, Hattie Foley, John Osgood, and Barnett Harris have been engaged.

Thomas E. Shea will open the Haymarket Aug. 20 with a week of repertoire. William Roche will again manage the theatre, but he will not, as stated, act as manager of the Bijou the coming season.

The Jewels of the Madonna, a new grand opera by Wolf-Ferrari, will be produced by the Chicago Grand Opera co. next Winter.

Maud Potter, a young Chicagoan, who has been advancing in both drama and musical comedy during the last two or three seasons, has gone to New York to consider an engagement opportunity.

Robert Brister and Gertrude Keith, of this city, have been re-engaged by Messrs. Rowland and Clifford for one of the their two Rosary cos. Four cos. of The Rosary are to be sent out by other producers.

Dancing prevailed at the Majestic last week. Nellie Donegan and Marie Reynolds danced on roller skates, George McKay and John Cantwell danced with their usual success and skill, the Six American Dancers gave an excellent exhibition of the accomplishment. Nat Wills did not dance. As a tramp just home from the occasion he held up his reputation without any fancy steps. He got plenty of necessary support from the audience, applause. Mason and Murray were popular in a singing sketch, and the Avon Comedy Four were capital in their schoolroom farce. A dream comedietta, The Little Goddess, by Emmett De Voy, was played by Hermine Shone and her co. Venus in tights scarcely concealed by gauzy skirt appeared to the sleeping husband and smarks and fire flew from her wand to the confusion of the husband. Miss Shone appeared as Venus, and played it rather gracefully and brightly. John Stirling was good as the husband, and John Dillon capital as the servant.

Carter De Haven, Bert Leslie, and Bert Baker are at the Majestic this week; also the great Golden Troupe, Conroy and Le Maire, Nanettis, Williams and Sigel, Six Brown Brothers, and Mlle. Martha.

The bills this week: Whitney, Dear Old Billy; Chicago Opera House, Nora Bayes and Jack Norworth; Olympic, Get-Rich-Quick Wallingford; Alhambra, Daughter of the Regiment; Studebaker, pictures; Garrick, pictures.

Dimples and Dollars, a new two-act comedy with music, will be produced at the Whitney on Sept. 16. The play is by Harry L. Newton, of this city, a writer of vaudeville sketches and monologues who has been well known to many members of the profession for a number of years. The composer is Don Bestor, a song writer and pianist of this city; and the lyrics are by Roger Lewis, of this city, author of a long list of songs, including "The Oceana Roll." The story is based on an incident of the recent uprising in Mexico. The scene of the first act is at West Point and of the second on the Mexican border. There will be twelve musical numbers and twelve principal characters. Both the book and the music seem promising. An elaborate production with a good cast is promised. With this piece the authors and composer will make their first appearance as writers for the dramatic stage.

Harry Linkey, who has been playing white flannels at Delmar Garden, St. Louis, has succeeded Charles Hammond as the husband in Little Miss Fix-It at the Chicago Opera House. The comedy is to run till Sept. 1.

The Bijou is to open early in August true to its former self, with melodrama. Arrangements for the booking have been made by George Middleton with Messrs. Stair and Havlin. Colonel William Roche will be the manager.

Emerson Power has secured The Goddess of Liberty from Manager Morton Singer, and will make a tour with it the coming season. A report that he had got The Golden Girl also was denied at the Princess offices.

John J. Garrity, formerly treasurer of the Grand Opera House, and later a traveling manager, is spending the Summer as a resident manager of the Shubert Masonic Theatre in Louisville.

Managers Roche and Marvin, of the Alhambra, will have Harry Clay Blaney in Across the Pacific at that theatre the fore part of the new season; Al. Woods's The Struggle, Lincoln Carter's Heart of Chicago, and No Mother to Guide Her. The house staff includes Ralph T. Ketterling in charge of publicity and Charles Altiere as treasurer.

The annual military tournament on the lake front in the big stadium last week was a bigger success than last year. From 30,000 to 50,000 people assembled twice daily for the performances of the soldiers and the public's interest was fully satisfied with excellent programmes. Regulars and national guard covered half the park with their city of tents, and the crowds filled the camp streets observing how fighters eat, sleep, cook, parade and mount guard. Thousands of boy scouts in khaki, looking like Lilliputian soldiers, marched and mingled with the grown-ups. Interest on the lake front now centers in the long row of hangars when aeroplanes will soon be rolling out for the big meet.

An unusually interesting and varied selection of motion pictures was shown at the Studebaker last week and the audiences were appreciative with frequent applause. The pictures of tunny fishing were especially popular, and the films of scenery in the Alps and elsewhere were admirable. Manager George Ade Davis announces another good bill for this week.

An Iasane Hindu, out of employment otherwise, stood on the sidewalk almost in front of the Chicago Opera House entrance Tuesday, and with a Springfield rifle began firing Mauser bullets toward THE MIRROR office and the actors on the Rialto along Clark Street from the Grand Opera House to Washington Street. He also sent a shot or two across Washington Street toward the huge fortress-like city and county building and in the direction of the Mayor's office. He also shot in a few other directions before he was overpowered, after a terrific fight, by the police, mounted and infantry. He said he had started to kill 40,000 white people. His bullets struck seven persons, none on the Rialto, but injured only one seriously. The escape of the crowd was a wonder, as it was thick in all directions. One man was shot through the trousers and one young woman received a severe wound in the corset at the hip. The corset served in this instance as armor plate.

Manager Samuel Lederer, of the Olympic, has gone to Europe on his annual visit to his father in Prague.

OTIS COLBURN.

GOSSIP IN BOSTON.

Signs of the Coming Season—Current Events—Mme. Masterlinck to Sing Here.

BOSTON, Aug. 1.—Things theatrical make a bit of a change in Boston this week, and while other of the houses are planning to reopen for the new dramatic season, one of the houses which has been open without interruption will close. The numerical balance will be the same, but the make-up will be different.

This will be the last week of John Craig's Stock co. at the Castle Square for the Summer season, and after this week he will keep the house dark until Sept. 1. He makes the only dramatic change of bill in town this week and again revives A Bachelor's Honeymoon for the last programme of the season. These are the last appearances here of Donald Meek and William P. Carleton, for one returns to his own stock co. at Lowell for next season and the other resumes his place as leading man with Blanche Ring.

Lindsay Morison makes no change for his players at the Majestic, for Mrs. Wiggs of the Cabbage Patch has lived up to its predictions and proves one of the most popular revivals that he has made. The feature has easily been the title-role of Rose Morison, whose work may well be compared with that of the original, Mrs. Madge Carr Cooke, in its genuine simplicity and heart interest. Mrs. Wiggs will be continued only this week, for Charles B. Lamb is rehearsing, with Eleanor Gordon in the same part, the same character which she played at the Boston.

The Meistersingers have gone from Keith's and in their place is a bill of straight variety nature given by old-timers like Mrs. Annie Yeamans, Maggie Cline, Gus Williams, Lottie Gilson, Fox and Ward, Mr. and Mrs. Harry Thorne, Ward and Curran, with an old-fashioned afterpiece given by the end men of last week's minstrel show, George Thatcher, Lew Benedict, Hurley Doucherty, and Harry M. Morse in the leading characters, and all the headliners join in the populace.

Matthew Orr's musical comedies seem to have a monopoly of the open-air theatres this week, for out at Norumbega Park his The Purple Lady, which has been seen elsewhere in this vicinity earlier in the Summer, is the bill, with Phil Ott, brother of the author, as the chief comedian.

At the same time Vacation Days hold the open-air stage out at the Medford Boulevard, and in this the chief characters are taken by Hugh Fay and Elsie Wynne, who was here with Three Twins.

At the Globe the moving picture bits is supplemented by the acts furnished by Beltrah and Beltrah, Johnson and Watts, Hatch Brothers, Oswald La Grande, and Marie Girard.

Ted Brinkman and the Steele Sisters from Australia head the bill at the Bowdoin Square, and others there are the Apollos, Riddle and Byrne, Marie Roberts, Frisco, and the Lambert Brothers.

Billy Kinkaid, who has been with Gladys Klark for two seasons, is easily the best feature of the week at Lexington Park and gives the most interesting turn yet seen there this season. Others in the programme are Baker and Murray, May Belmont, and the Knox Brothers.

The Nine Krazy Kids are the chief vaudeville feature of the week at the Hub.

The Orpheum continues open through the midsummer and has a complete change of bill this week. William Loew also will control the Columbia when it reopens in August, and instead of burlesque it will be devoted to pictures and vaudeville like the other houses.

Creatore and his band continued with their open-air concerts at the American League baseball grounds, but they will have only one week after the present one.

First of the houses to begin the new dramatic season will be the Shubert, which reopens next week with Over Night, the beginning of the year having been postponed for a single week. Now come the definite announcements of dates from the other houses, which have not been made public until new. The Grand Opera House will be the second house to reopen, giving Harry Clay Blaney and Across the Pacific 19. Both the Majestic and the Boston will open 28, one with Mother and the other with The Girl in the Taxi. John Craig has not chosen his play in the Castle Square 1, and on the next night Zelda Sears will open the Park with The Nest Egg. Labor Day will see Helen Ware in The Price at the Hollis, Excuse Me at the Tremont, and Raymond Hitchcock in The Red Widow at the Colonial. At the same time The Round Up will come back for its second engagement at the Boston, its fifth in this city.

One of the novelties which Henry Russell will have at the Boston Opera House early in the season will be Georgette Le Blanc, wife of Maurice Maeterlinck, in Peleas and Melisande. Mary Garden will sing in the same work later in the opera season here. Tetrazzini will stay in Boston for six weeks to sing with the local forces, but it looks as if Lipkowska would be an absentee. There is very little chance of having Constantino, as there is a decided deadlock between the management and the tenor, and there is slight opportunity of their coming to terms.

E. H. Crosby, dramatic editor of the *Post*, and Mrs. Crosby returned last week from their annual Summer trip to Europe. H. T. Parker, dramatic critic of the *Transcript*, still remains on the other side.

Chiquita divided honors with the Massachusetts Legislature last week. It is one of the customs of the Representatives to have a mock session during the intermission on the last day, and in the midst of the hilarity the little midget, who was playing in town, was introduced into the State House under the escort of Grafton D. Cushing, who represents the fashionable Beacon Hill contingent. As he is considerably more than six feet tall and correspondingly thin, the couple made an appearance that brought down the house. They were accompanied by another Representative almost as tall.

Bunth and Rudd will sail for England this week for a year in the music halls, opening in Liverpool, and they will also appear on the Continent. Mr. Bunth has been in Ponemah, N. H., where his sister, of the Back Bay Opera co., has been spending her vacation, and Mr. Rudd has been at his old home in Clinton.

As a result of the generosity of Victor J. Moore, manager of the Orpheum, a party of seventy-five youngsters from the Helping Hand Temporary Home for Destitute Hebrew Children attended one of the matinees there last week.

Edward O. Keller, one of the first of the variety booking agents in this city, died last week after a two years' fight with cancer. He was born in Charlestown, and when seventeen years old went on the stage. With his partner, Jack O'Brien, also of Charlestown, he appeared with Haverly's Minstrels in the Mezzatherian Eight. He went into variety management on his own account, and then settled down to his agency, making a specialty of club work. He was a billiard enthusiast and also rarely missed a good game of baseball on the local diamonds. He is survived by his widow, two brothers and one sister.

Blanche Ring and her sister, Frances Ring Meighan, came to town last week on an auto trip through New England. Thomas Meighan was with them.

Lindsay Morison has had many requests from his friends to play himself during his Summer season at the Majestic. He has found the duties of management quite enough to keep him busy, but for the last week he will take a part, and the choice of play is being decided by popular ballot. There is a coupon on the house bill, and a convenient ballot box in the lobby is used by the patrons to express their choice.

Boston is to have a head chorus man at the Back Bay Opera House next season. The first to fill the position will be Henri Julien, of the Gaiete-Lyrique in Paris.

JAY BENTON.

PHILADELPHIA STAGE NEWS.

The Dull Season Continues—Bert Fitzgibbon at Keith's—Valerie Bergere.

PHILADELPHIA, Aug. 1.—The Summer season in local theatrical circles is still with us, and will not depart for at least four weeks. With the exception of a few of the remaining homes of melodrama, all of the theatres not being a Summer season are still tightly boarded up, although in about a week Lyman Howe is going to exhibit his pictures at the Lyric.

Keith's last week had an unusually attractive Summer bill, the main feature being an eccentric and original comedian called Bert Fitzgibbon and billed the Daffy Bill. He received so many curtain calls that his repertoire became nearly exhausted on one evening, and in lieu of another comical monologue, he essayed a speech, directed chiefly at "Charley," the orchestra leader. While no one knew in advance that Fitzgibbon would be the hit of the entire bill, he certainly was. His parodies, his mimicry and his original monologues were so decidedly clever that vaudeville managers may find it to their advantage to watch this eccentric young man.

Valerie Bergere, always welcome in Philadelphia, had the stellar part in a domestic playlet by Edgar Allen Woolf, entitled She Wanted Affection, and to those who like the emotional and melodramatic, she was very pleasing.

The Standish Sisters, who sing sweetly and dance gracefully, were here for the first time. Ethel Whiteside and her assistant had a very pleasing number containing new ideas. The Eight Original Berlin Madcaps, who have just been engaged to support Eddie Foy in his new attraction, performed with an abandon that was delightful and not in the least suggestive.

The rest of the bill was also first-class and includes Frank Le Dent, Harry G. Ellis, and Tony McKenna, the Marine Band, and Hastings and Wilson.

Another of the old plays based on a classical legend, Niobe, was creditably revived by Grant Lafferty's Orpheum Players last week. Pure and simple is the only aim of the work, and that it contains in plenty. William Ingersoll demonstrated that he is also capable in comedy parts and Carolyn Gates put a great deal of action and life into the title part.

This week the attraction at the Chestnut Street Theatre is Miss Hobbs, which was written to make people laugh.

Rose Coghlan is the star at Keith's this week in a playlet called Between Matinee and Midnight.

J. SOLIS-COHEN, JR.

SEATTLE.

Mrs. Fiske and Company Cordially Greeted—The Golden Potlatch a Spectacular Success.

At the Moore the attraction was Mrs. Fiske in Mrs. Bumpstead-Leigh July 17-19, matinee 18. Mrs. Fiske was given a very cordial reception in the title part, which was invested with skill, finish and an attention to those finer touches of nature which makes the whole world kin. The humorous situations kept the audience in a ripple of merriment. Florine Arnold scored effectively in the role of Mrs. De Salle. Malcolm Duncan as Peter Swallow made the most of the unique character, and Cyril Young as Kitsey was convincing. In the cast were Kathleen MacDowell, Helena Van Brugh, Janet Lee, Edith Barker, Henry Stephenson, George D. Parker, William H. Boyd, and E. Owen Mooch, who gave excellent support. Dark 20-22.

A Wife's Secret 16-22 was presented by the Pringle Stock co. at the Seattle before audiences ranging from small to large. Virginia Brissac and Verne Layton in the leads interpreted the parts with finality and skill. In the cast were Betty Barrows, Adelaide Fowler, Mona Mar, E. M. Griffith, Gene Mackley, Lorine Kelley, Byron L. Aldin, and Al. McKay, who acquitted themselves with credit in their respective roles. A Cowboy's Girl 23-29.

Both at the Grand and Alhambra pictures and vaudeville 16-22 are taking the place of the usual dramatic offerings.

BENJAMIN F. MESSERVEY.

MONTREAL.

Harold Mathews Making Fine Record—Vaudeville Features at the Parks.

For the week of July 24 the stock at the Orpheum produced The Man of the Hour, with Charles Mackay and Lillian Kemble in the parts played by them in the original run of the piece. Mr. Mackay as the young Mayor and Miss Kemble and Dallas Walsworight both did excellent work. Thomas MacLarnie played as Hercules and Sam Hied was a capital Fagan. Beatrice Nichols made a charming Cynthia. A special word of credit is due to Harold Mathews for his performance of Henry Thompson. Charles Dow Clark was an amusing Perry Walsworight. For the last week of their season, the co. produced The Man on the Box co. Vaudeville will run some away at the Orpheum. The stock co. has made many warm friends and will be regretted by many.

Mlle. Odiva in a diving and swimming act is the headliner at Bohmer Park. The Van and Koors with their educated duck, the Bonnies, Harry Tauda, and the Misses Crawford and Montrose are other items which go to make up a good programme.

The vaudeville theatre at Dominion Park is now one of the features. The Great Otto is an extraordinary bag punching act is the headliner. The open-air attractions are the high diving horses and the Leo Bicycle Trio.

Barnum and Bailey will appear here Aug. 17. The Kinemacolor pictures at the Princess are drawing very large crowds. The royal progress through London and the naval review at Spithead are features.

Gerald Rowan, who has been summering with his family below Quebec, returned to Montreal 23, and left for New York 24 for rehearsals with Baker and Castle's Goose Girl.

W. A. THEMATNE.

VAUDEVILLE.

The bills at the current variety houses are:

BRIGHTON BEACH MUSIC HALL.—George Evans, the Honey Boy minstrel comedian; Cassel the Great, the trained Monkey; Lillian Herlein, the American prima donna, late star of The Rose of Algeria; The Man Hunters, a dramatic play of Canadian life; the Howard Brothers, juggling banjoists; Scott, Keane and company, in a comedy skit; the Doolegs, cyclists, and Kramer and Ross, singers and dancers.

NEW BRIGHTON THEATRE.—Lillian Russell, Shean and Gallagher, Milton and the Six Long Sisters, Keller Mack and Frank Orth, Marion and Billy Hart, the Victoria Four, Cartmell Brothers, and the Five Piriscoffs.

FIFTH AVENUE.—Valerie Bergere and company, Howard and Laurence, Melville and Higgins, Mr. and Mrs. Hugh Emmett, Arlington Four, Knute Erickson, Reeder and Lester, and Eight Madcaps.

HAMMERSTEIN'S.—Ruth St. Denis, Gus Edwards's School Boys and Girls, Rossow Midgets, Joe Jackson, Three Athletas, Bedini and Arthur, Harry Jolson, Arlington Four, Cunningham and Marion, Harry Breen, Juggling De Lysle, and Lillian Graham and Ethel Conrad.

NEW YORK THEATRES.

GEO. COHAN'S THEATRE, Broadway & 43d St. Evgs. 8:15. Matinees, Wednesday and Saturday.
COHAN & HARRIS present
GEO. M. COHAN'S NEW COMEDY
GET RICH QUICK WALLINGFORD

NEW AMSTERDAM THEATRE 42d St. W. of B'way. Evenings, 8:15. Mats. Wed. and Sat.
KLAW & ERLANGER Present
THE PINK LADY
A Musical Comedy from the French of "Le Satyre." Book and Lyrics by C. M. S. McLellan. Staged by Julian Mitchell and Herbert Gresham. Music by Ivan Caryll.
LARGE ORCHESTRA AND COMPETENT CHORUS

JARDIN de PARIS
Atop the New York Theatre
SMOKING REFRESHMENTS
ZIEGFELD REAL FOLLIES of 1911
Bessie McCoy, Harry Watson, Jr., Lillian Lorraine, Walter Percival, Fannie Brice, Lew Hawk, Ann Meredith, Chas. A. Mason, Dolly Sisters, Tom Dingle, Clara Palmer, Brown and Blyler.
75—Anna Held Girls—75
Also Bert Williams.

BROOKLYN AMUSEMENTS.

Elizabeth Brice and Charles King Shared Honors with Mlle. Dazie—Hyde and Behman's Holdings.

Mlle. Dazie and an accomplished supporting co. presented a dramatic pantomime entitled L'Amour de l'Artist. Dazie as a flower girl was seen in several dancing numbers, and in acknowledgment of her grace, vivacity and magnetism was accorded a vociferous reception at the New Brighton Theatre July 24-29, where she appeared as the headline feature of an exceptionally fine bill. Elizabeth Brice and Charles King came next to Dazie in favor. As usual they had to repeat their "Dixie Land" song several times. In an offering, Comedy vs. Tragedy, Edmond Hayes, the original Wise guy, appeared first in his eccentric characterization of the piano mover, and concluded his act by reciting a speech from a Roman tragedy in gladiatorial costume. The rendition was excellent and recalled the days when Mr. Hayes was an exponent of tragedy with some of the old-timers. Some genuine laughs were earned by Mae Melville and Bob Higgins in Just a Little Fun. Miss Melville is an absolutely original comedienne, and with the able assistance of her partner, she last week scored repeatedly. Other fine features were Mr. and Mrs. Hugh Emmett in a refined ventriloquial and musical act; "Dick," the writing and drawing dog; Arthur Deagon, in songs and stories; Hildebrand and Long, bereaved marrels; Rae Smith, the Brooklyn songstress, who was warmly received; Mint and Wertz, eccentric serobatic comedians, and the photo-play.

Gus Edwards and his co. of twenty players were seen in his newest version of his big song Revue at the Brighton Beach Music Hall 24-26. Assisted by Lillian Boardman and a clever lot of singers, dancers and comedians, Mr. Edwards created a veritable furore. The lyrics of the revue are by Will D. Cobb and the music and staging by Mr. Edwards. Little George Price made a great hit with his recitations and impersonations. Sophie Tucker, the Mary Garden of ragtime, made a terrible hit. Her songs were all new and clever and the audience could not get enough of them. Louis Simon and Grace Gardner in their comedy sketch called The New Coachman were given a hearty welcome. The Courtney Sisters, bright and clever singers and dancers, proved to be a surprise, for they gave one of the neatest and most agreeable acts of its kind. Carroll and Cooke, the Men of the Hour, were amusing, and a fine performance was given by Will Rochin's Athletic Girls, experts in fencing, wrestling, boxing and ring spedding. Cunningham and Marion in an "acrobatic talkfest" amused, and the music preceding the performance and during the intermission by Louis Reinhard and his renowned rhythmists was a delight. At the Music Hall this Monday afternoon will be devoted to a big benefit in aid of the blind babies under the care of the International Sunshine Society.

The property of the Hyde and Behman Amusement Co., that embraces the Olympic Theatre on Adams Street, this borough; the Herald Square Theatre, Manhattan; Gaiety Theatre, this borough; Newark Theatre, Newark, N. J.; Star and Garter Theatre, Chicago; the Iroquois Theatre, Chicago, is about to undergo a change. Louis A. Behman, of the firm of Hyde and Behman, died in February, 1902, and it is now proposed by Richard Hyde, president of the co., to take over his holdings. Besides building several theatres, the firm was interested in the Amphion and Park theatres, this borough, as well as a house in Pittsburgh, Pa., and Mr. Behman owned personally the Grand Opera House, this borough. The capital of the co. is placed at $500,000, but the value of its property is said to be between $2,000,000 and $3,000,000.

CHARLES J. RUPPEL.

NEWARK.

Two Stock Companies and Abern Opera Company All Doing Good Summer Business.

Heretofore Newark has had but one Summer attraction—the Abern Opera co.—but this year two stock cos. have appeared upon the scene, and all three are doing fine business.

The Abern Comic Opera co. presented Sergeant Kitty at the Olympic Park July 24-30, and Edith Bradford the title-role gave a delightful performance. William Schuster was convincing as the domineering general, William Stewart was excellent as Lieutenant Valliere. James McElhern, who made his first appearance of the season as Captain Jacquinero, was most cordially received. Thomas Van as Celestine and Hattie Arnold as Aunt Angelique carried the honors in promoting merriment. Others who helped make the performance a good one were Charles H. Bowers, Charles W. Phillips, Ralph Nicholls, Tom Jaffola, Eugene Francis, Christine Durfus, Blanche May Edwards, May Ward, and Erna Pritchard. Red Feather 31-6. Belle of New York 7-12.

The Corse Payton co. are still turning them away nightly. The extra rows built behind the orchestra seats and additional chairs among the orchestra are inadequate to hold the crowds. The Lily was presented 24-29 and a wonderful performances was given—wonderful when it is taken into consideration the co. is playing two a day and had but three rehearsals. Joseph Payton and T. N. Heffron deserve much credit for the success of this co. Mabel Brownell was a charming Christiane. Anna Laying, whose talents have been somewhat buried during this engagement, was assigned a role that she could spread out in. Her portrayal of Odette was almost faultless. One of the brightest little people in the cast is Jessie McAllister. As Lucie Plock she had the audience laughing with her. Dagmar Linette was splendid as Susanne. Clifford Hoak gave a fine portrayal of George Arnaud, the artist. Joseph W. Girard was effective as the arrogant and self-willed Count de Malmy. As the hot-tempered Max Edward Farrell received his share of the honors. Harry Roche as Bernard handled his small role, as he usually does, splendidly. Raymond Capp did some good acting as Plock. The most natural portrayal was that of Ben Wilson as Hugar. T. N. Heffron, E. M. Fried, and Robert Peplow did well in their small roles. Brewster's Millions 31-5. Forty-five Minutes from Broadway 7-12.

The Proctor Stock co. began their second week by presenting Salomy Jane, with Una Abell Brinker in the title-role. Her portrayal of that out of the ordinary girl kept well into the atmosphere of the play. Jack Ohagmon played the "man." The three children—Bert Burton, Constance and Blanes Robinson—won the hearts of the audience. John Grey gave an artistic portrayal of Jack Marbury. Dan Hamilton's impersonation of Rufe Waters showed the training of a long experience. The work of P. S. Garret as Yuba Bill was above the average. John T. Ellis was almost faultless as Madison Clay. Creditable work was done by Joseph Grandy as Colonel Starbottle, Frank Wallace as Larabee, Cecil Owen as Red Pete Heath, and Alice Gilmore as Lise Heath. The scenery was excellent and the stage directing of Cecil Owen was apparent. The Christian 31-5. The Fourth Estate 7-12.

GEORGE S. APPLEGATE.

WASHINGTON.

A Fine Performance by the Columbia Players—Other Events at the Capital.

WASHINGTON, Aug. 1.—Truly a delightful, finished and beautiful offering that marks the commencement of the sixteenth week of the Columbia Players' continued successful engagement at the Columbia Theatre is the current week's presentation of Paul Kester's When Knighthood Was in Flower. The picturesque period of the early sixteenth century afforded Stephen Golding golden opportunities for an artistic display of his talented brush, developing beautiful stage pictures that were thoroughly praised. A legitimate triumph was scored by Frances Nelson as Mary Tudor. A. H. Van Buren's Charles Brandon was in that capital leading man's best endeavor. George W. Barbier as Henry VIII., Everett Butterfield as Sir Edwin Caskoden, Stanley James as Bishop Wolsey, Frederick Forrester as Duke of Buckingham, Arthur Ritchie as the King's jester, Willard Robertson as Francis D'Angoulesme Dauphin of France, John M. Kline as Captain Broadhurst, Joseph H. Haselton as the host of the Bow and String Tavern, Emilie Melville as Queen Catherine, Jessie Glendinning as Lady Jane Bolingbroke, Nina Melville as Anne Boleyn were all successful, and Carrie Thatcher a pronounced success in a French dialect role of a lady at the French court. The co. is strongly augmented by competent actors for the minor roles, rendered with success by Henry Douglas as the Duke de Longueville, Holland Hudson as Master Cavendish, Theodore Hardy as the officer of the guard, John Ellig as the servant at the inn, Arline Pretty as Jane Seymour, and a large assembly of extra chorus people. Edwin H. Curtis's work as stage director was again brilliant. Next week a new farce for Washington audiences will be Facing the Music, by James Henry Darnley. The House of a Thousand Candles is in preparation.

The Summer season of the Columbia Theatre will run into the regular season in September, covering twenty-one weeks, the most successful and the longest period in the annals of Washington Summer stock presentation. The Summer stock closes Saturday, Sept. 9, and the regular season commences Sept. 11 with the first production of a new play, not yet named, under the direction of Oscar Hammerstein, followed the second week with A Toy of the World.

A letter from St. Paul mentions a big hit scored by Edith Lockett as Lady Babbie in The Little Minister. Miss Lockett belongs to Washington, and is the cleverly talented sister of Joseph B. Lockett, formerly of the firm of Lockett and Dwyer, managers of the Columbia a few years ago. Miss Lockett is engaged next season with The Fortune Hunter (Eastern).

The regular season of the Academy of Music, so admirably managed in the past in the interest of Stair and Hamlin, and who continues at his post, commences the regular Fall and Winter season Aug. 14 with A Fugitive from Justice, a Southern melodrame by John Oliver. During the Summer vacation the theatre has undergone a complete rehabilitation.

Heinrich Hammer, conductor of the Washington Symphony Orchestra, remains in this city this Summer in order to complete his symphony in F minor, to be produced during the coming Fall. He is also engaged in arranging the programme for the five Tuesday afternoon concerts to be given at the Columbia next season by this organization, prior to which the orchestra is entertaining a most flattering offer to make a tour of the Southern States.

The Grand Lodge, Theatrical Mechanics' Association of the United States and Canada, has just concluded a very successful biennial convention at Wheeling, W. Va. Delegates and grand lodge members from 107 lodges were in attendance. John A. Gayer, delegate, and Theodore Miles, alternate, attended as representatives of Washington Lodge No. 7, T. M. A.

The Lyman H. Howe Travel Festival commenced a series of Sunday evening entertainments at the Columbia Theatre 30, presenting an entirely new series of motion picture sensations that greatly interested a large audience.

Glen Echo, on the Potomac, continues with strong success. The United States Soldiers' Home Military Band, under the directorship of John S. M. Zimmermann, and the King Valley Silver Cornet Band, of eighteen pieces, give daily concerts in connection with a most alluring programme, under John McMahon's direction of outdoor amusement attractions.

JOHN T. WARDE.

SALT LAKE CITY.

The Orpheum Season Opened—Storm Marred Production of Pinafore at Wandamere.

The Orpheum was the centre of attraction when it opened the season July 23. Although the outdoor season is not nearly finished and the Summer resorts are right in their glory, houses fair to good prevailed. The Nambo Japs divided honors with Master Gabriel and co. in Little Tommy Tucker. Louise Stickney and her trained horse and dog were clever and popular. Bessie Howe Ricker in child-story telling was dainty. Her act would be double its value if worked with changes of costume for the different stories. Mac M. Barnes, Louise Ewing, and E. W. Graham have a lively sketch which stroked much laughter. Billy Smythe and Marie Hartman in their own songs, and George Austin Moore and Cordelia Haager in dialect songs and stories made up an evening's entertainment well worth the price. The Daylight motion pictures gave many people the first sight of this novelty.

The outdoor Pinafore at Wandamere proved a great attraction, and was witnessed by thousands. The weather was ideal—but, alas; good weather cannot go on forever, and the closing night brought on a rainstorm that sent both actors and audience scurrying to places of shelter. It is probable that another opera will be put on.

At Saltair Beach the so-called Bull Fight proved to be more of a clown-fake. Some patrons were disgusted because it was not the degrading thing they hoped, and some were disgusted because it was a disgusting exhibition of man and beast. The community at large are disgusted that such a thing, even in name, should have been allowed on the soil. It is probably the last thing of its kind that will be permitted here.

C. E. JOHNSON.

PITTSBURGH.

The Pittsburgh Hippodrome—Beside the Bonnie Brier Bush—The White Slave to Open Lyceum.

PITTSBURGH, Aug. 1.—The principal Summer amusement here, the Pittsburgh Hippodrome, continues to draw large attendance at Forbes Field, where the following bill is offered the current week: Apdale's Zoological Circus is the headliner; Lena Pantzer, tight wire; Harry Thuda, Japanese equilibrist; Victor and La Arenera, Spanish dancing; Frey Twins, classic wrestling; Marcus and Gartelle, comedy roller skating; Er Mey and Fay, balancing act; Werner's four stallions; Four Ouetti, dental acrobats; Hill and Silvaney, comedy cyclists; Klein, Ott Brothers and Nickerson, comedy instrumentalists; Hugh F. Blaney, descriptive singer; moving pictures. Conti's fireworks, and Mirella's Concert Band.

Beside the Bonnie Brier Bush is this week's play given at the Grand by the Harry Davis Stock co., and the plays announced to follow are The Private Secretary, My Friend from India, and Moths.

The Lyceum has been thoroughly renovated during the closed period and will open its season on Saturday night with The White Slave.

Harry Williams' Academy began its season on last Saturday night with Williams' Imperials.

Joseph E. Garry spent several days last week here visiting his brother and renewing old acquaintances. He is now at his home in Marietta, O., and from there he will go to Chicago to open with The Third Degree.

West View and Kennywood parks continue to draw good patronage.

ALBERT S. L. HEWES.

CLEVELAND.

The American Way Opens at the Euclid Garden Theatre—Tully Marshall in The Talker.

Amelia Bingham closed her engagement at the Euclid Garden Theatre July 24-29 with One of Our Girls. A stock co. composed of the leading members of Miss Bingham's co. will present The American Way for the first time on any stage 31-5.

The City was played by the Colonial Stock co. at the Colonial Theatre 24, 25. On 26 The Talker was given its premiere production by the stock co., which is headed by Tully Marshall (husband of the author, Marion Fairfax) and Ida Conquest. It was well played and received favorable notices from the critics. Paid in Full 31-5.

Ezra Kendall, Jr., who is now in the stock co. at the Euclid Garden Theatre and has been playing minor roles with Amelia Bingham, has won much praise for his work.

WILLIAM CRASTON.

SPRINGFIELD.

The Genius Well Presented by the Poli Stock—Manager Poli Wins Suit.

The Poli Stock co. gave a fine rendering of The Genius July 17-22. Rogers Barker played the title-role with lively humor, and Thomas Williams as the musician was next as a laughmaker. With only a few moments on the stage as a giggling girl, Corinne Cantwell had the whole house laughing. Philip Quin made a hit as Clutterbuck. There was not much for Miss Taylor, Mr. Brickert, and the rest to do in the play, but they did it well. A Man's World was the bill week 24-29, and gave Lovell Alice Taylor a chance to be seen to advantage as the novelist. Rogers Barker played the journalist effectively. Good bits of work were done by Harry Andrews, Corinne Cantwell, Carl Brickert and Edith Campbell. Billy 31-5.

Manager Poli, who is chief of the Nelson Theatre Co., was awarded $4,771.65 damages by the auditor in the Nelson Theatre case this week. The theatre in 1909 was arbitrarily taken out of his possession on a technicality, he having a lease by transfer and was let by the late George D. Nelson to the Fox Amusement Co. They were ousted by the courts after a short occupancy and the damages were left to be determined by N. P. Avery as auditor. The Nelson Estate and the Fox Amusement Co. were the defendants. The theatre is devoted to motion pictures and vaudeville.

EDWIN DWIGHT.

GOOD STOCK PEOPLE ALWAYS IN DEMAND!

We specialize in Leading Women and Stage Directors. All other lines can be filled. Can use good people in all lines for productions.

CALL AND SEE US!

NOTE TO MANAGERS—Clancy Companies mean live Box Office receipts. See us before going elsewhere. We have made money for others, why not for you?

JAMES CLANCY

VAUDEVILLE & DRAMATIC AGENCY 1547 Broadway, New York

THE ENGLISH PROFESSIONAL JOURNAL

Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 4d. per annum

THE STAGE

New York Agents: PAUL TAUSIG, 104 East 14th Street, and SAMUEL FRENCH & SONS, 28-30 West 38th Street.

Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

NO LOOSE OR TORN COPIES IF YOU USE A

MIRROR BINDER 75c MAILED POSTPAID Anywhere in the U.S.

Your MIRRORS Are Valuable—Preserve Them

THE DRAMATIC MIRROR CO., - 121 West 42d Street, New York

LADIES, DON'T WORRY! We Can Clean Your Gown in Five Hours If You Need It.

Schwarz & Forger

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant

13 BRANCH STORES IN NEW YORK CITY

LONDON "MUSIC HALL"

The Great English Vaudeville Paper

WEEKLY

Telephone, 1772 Madison Square. New York Office, 56 West 25th Street.

14 Leicester Street, W. C.

Now Booking Season 1911-1912—One Night Stands and Repertoire

THE AUDITORIUM

PERRY, N. Y.

WILL STAND ONE GOOD SHOW A WEEK

ANDREW'S NEW $60,000 FIRE-PROOF THEATRE

SALAMANCA, N. Y.

SEATING 1000. WILL OPEN ABOUT NOV. 15.

Address all communications to MAX ANDREWS, Salamanca, N. Y.

AMUSEMENTS THE COUNTRY OVER

CALIFORNIA.

SAN FRANCISCO.

Richard Bennett in Arsene Lupin at the Alcazar—Orpheum Features and Gossip.

Chauncey Olcott is now in his second and last week at the Columbia in Macushla. Henry Miller and his co., consisting of Francis Byrne, Daniel Pennell, Laura Hope Crews, and himself, opened July 24 in a well portrayed play, well staged and heartily enjoyed. The Havoc was the play, which will continue for two weeks, after which will be played a return engagement of The Girl in the Taxi, again presenting Pearl Sindelar as the central figure.——The Alcazar was crowded again 17 to see the revival of Sapho, in which Florence Roberts played the lead and Theodore Roberts and Thurlow Bergen were her able co-stars. The new star, Richard Bennett, opened 24, assisted by Mabel Morrison, the daughter of Lewis Morrison, who was a great favorite here. A strange coincident, Florence Roberts, who was the wife of Mr. Morrison, just finished a long engagement at this house. Arsene Lupin is the play, to be followed by Pierre of the Plains. Arms and the Man will also be presented by Mr. Bennett before he closes at this house.

The new Cort Theatre, that was transferred from the Morris people, is nearing its completion and will be thrown open Sunday, Sept. 3. The opening bill will be William Brady's Baby Mine.

The Savoy, that was used by Mr. Cort, has been leased for a term of five years by Charles Muehlman, who managed the Spokane Theatre and has been associated with Mr. Cort for many years. This house will be used for combination attractions, prices ranging from $1 down. The attractions will be furnished by the Theatrical Owners' Association, of which John Cort is the president.

The Orpheum had a star bill, every number of which was good. The bill was as follows: William H. Thompson in The Rabbi Wise elicited great and earnest applause. Dan Burke and his girls, the Pays and Colvra, Gerald Griffin co., Ed. Lavine, Clifford Walker, and the Lorch Family.

The Empress has also a good bill, in the cast being Bowser and co., Emerald and Dupree, Francoli Troupe, Murray Livingston and co., the Three Brownies, and Keller and Wilder.

A. T. BARNETT.

OAKLAND.—MACDONOUGH (H. H. Campbell): Landers Stevens and Georgie Cooper in The Great Divide July 17-23; fine production, to capacity houses.——ADMIRAL (Richter): LIBERTY (H. W. Bishop): Bishop's Players presented Sweet Kittie Bellaires 17-23; excellent performance; large attendance. E. Thurston Hall and Isabelle Fletcher in leading roles very capable. Sam 24-31.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Pictures drew good houses July 17-22.

CONNECTICUT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): Accustomed to be seen in disagreeable and heavy parts, Joseph Eggleston's splendid success in the role of the Martian emissary in A Message from Mars July 24-29 was all the more notable; his usual perfunctory applause for "villains" was increased to a real ovation. Charles Hawtrey's original rendition of the Scotch near-scientist lost nothing in John Lace's hands, and his second-act climax with Frank Kirk as the starving inventor has never been more effective in any presentation here; the latter adds still one more to his diverse roles. Miss Stanhope Wheatcroft was dowager-like as Aunt Kate, and Anne Hollinger acted her rather colorless role well. John Junior (his last week here. Oh, you broken-hearted matinee girls!) had a silly-ass part not at all congenial. Thomas Reynolds was legitimately funny as the policeman. All in all, it was an excellent performance. The next two announcements are The White Sister and Wildfire.——LYCEUM GARDEN: Master and Slave is the bill of the Dorner Stock co., with June Agnott as Chick, the fishing coast child; good audiences vote the attraction a success.

WILLIAM P. HOPKINS.

WATERBURY.—JAQUES (V. Whitaker): Arthur M. Hopkin's Behind the Clouds July 24-29: first time on any stage; presented by Poli Stock; well received by good houses.

WILLIMANTIC.—UNDER CANVAS: California Frank's Wild West July 26; delighted two capacity tents.

FLORIDA.

JACKSONVILLE.—DUVAL (J. P. Delcher): Dark.——ORPHEUM (C. A. Leach): Manos, Nevaro and Marcus, Maisie Rowlands, Karl, Great Harvey Harveils, the Weede-Ralton Trio July 23-29; delighted capacity business. The Minstrel Four, Frank Tinney's Three Kissy Kids, Rogers and Evans, Ed. La Belle, Elina Gardner 30-5.——BIJOU (Frank W. Chase): Tamboo Duo, Thomas Wasson, Lucille Armstrong 23-30.——MAJESTIC (A. B. Hoyt): W. H. Mack and co., Rogers and Dorman, Harry Glenn, Joseph Holland 16-28; pleased good business. Hazel Lynch, Curran and Raymond, Jack White, the Three Bittners 23-29.——GRAND and SAVOY: Pictures to capacity.——IMPERIAL, ASTOR, PHOENIX, and DREAM: Drawing well.

GEORGIA.

NEWNAN.—AUDITORIUM (C. L. Baker): Bland's Orchestra July 17-19 to pleased and well filled houses.——ITEM: This date closed their Chatauqua work in the South, they leaving for Dayton, O.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Columbia Club July 24.——ITEMS: Della Pringle and Van Auker just returned from Mexico.—All picture houses doing well.—Manager Pinney made flying trip to Iowa last week.—Weather conditions fine and big crops in prospect.

ILLINOIS.

BLOOMINGTON.—THEATRE (Chas. A. Takacs): The Calhane Comedians pleasing fair business July 24-29. Plays: The Straight Road, The Heart of the Rockies, No Mother to Guide Her, The Battle of Life, The Lure of the City, and The Devil's Lane. The McDowell Stock company 7-12. The regular season opens Aug. 17 with Henry Woodruff in The Prince of To-night. The co. rehearsing here and this being their opening performance.——UNDER CANVAS: Ringling Brothers 25; excellent business and pleased.

TAYLORVILLE.—ITEMS: R. S. Clemmson has sold the Dixie Airdome to Charles Yates, who will continue vaudeville and pictures at the same location; business good.——UNDER CANVAS: The Great Patterson Carnival co. will furnish the attractions for the big Home Coming and Free Street Fair to be held on the public square July 31-5, under the auspices of the Retail Merchants' Association. Geyser's Girl of the Eagle Ranch 25.

PEORIA.—AL FRESCO PARK (Frohsin): Free vaudeville included Sam Alburtus, Bennett Sisters, Tops and Topsy, Atteberry Band, Heath-Meyer Orchestra, fireworks displays in evening; drawing fine July 24-29.——SHOW GROUNDS: Barnum and Bailey gave two performances 25 to capacity; great satisfaction; best ever. Buffalo Bill's Wild West and Pawnee Bill's Far East 26; two performances to good business.

ELGIN.—UNDER CANVAS: J. Frank Hatch's Water Carnival July 31-5. Bella-Pleto Circus 18.

INDIANA.

INDIANAPOLIS.

Wright Huntington in Naughty Rebecca—Personal Mention and Gossip.

In Naughty Rebecca, presented by the Murat Stock co. at the Shubert Murat July 24-29, Wright Huntington, the producer and stage-manager for the co., made his first and only appearance as leading man in the part of Greytheron. Aside from his ability as an actor, familiarity with the role was no doubt in some measure responsible for the delightfully easy, quiet and assured manner of his work, which was naturalness itself. He was roundly applauded on his first entrance, evidence enough of his popularity as the power behind the scenes. Lillian Blanott was a charmingly demure and apparently innocent Rebecca, with not half enough opportunity to show the genuine ability of this popular little member of the co. Joseph Santley as Henry, the young nephew, again revealed his unusual abilities as an actor by making his part stand out with distinction, a feature of his work that has been such a keen pleasure during the Summer. Chester Beach, who heretofore has played only bits, gave a surprisingly clever performance of Joskin Tubbs, which received the recognition it deserved. Jessie Brink presented a comical and eccentric figure as Mrs. Tubbs. Louise Gerard made a dashing, light and gay-hearted creature of Lady Maggie. Of the new members of the co., Katherine Marney, an Indianapolis actress, who has made several pleasing appearances with the co., in the part of Mrs. Greytheron, and Fred A. Sullivan, another local player, as the head waiter, were extremely good. Frank Pihl, Albert Reeves, and Jeanne Jackson played the remaining roles with fair success. Jane Wheatley, George Alison, and Frederick Burt, three leading members of the co. who closed here 22, were sadly missed, as will be Wright Huntington and Louise Gerard, who will leave 29 for a month's rest at their cottage at Westbrook, Conn. The Circus Girl, with Joseph Santley in the lead, will close the Murat Stock season 31-5.

Hiawatha is in its fourth and last week at Fairview 24-29. Although this is the third Summer visit of the co. here, the interest of the public does not grow less and the crowds that witness the performances each afternoon and evening are larger than they were opening week. From here the co. of Indians, with Robert B. Pigott, reader, and F. E. Moore, proprietor, will go to Ludington, Mich., for two weeks, then to the Zoo at Cincinnati.

Philip E. Brown, who went to Wheeling, W. Va., as business-manager of the Arvine Players following their Spring season at the Park, returned 30. Mr. Brown, who was formerly press agent at the Park, will be manager of the house next season, to take the place of Shafer Riegler. Mr. Riegler, who has been manager since Anderson and Riegler secured the lease from Dickson and Talbot, will have charge of the Anderson-Riegler circuit of theatres in the Middle West, including those in Cincinnati, Chicago, Louisville and other cities. Mr. Riegler will make his headquarters here. PEARL KIRKWOOD.

GOSHEN.—JEFFERSON (H. G. Semmens): ——ITEMS: After a Summer season of eight weeks with pictures and vaudeville, the Jefferson closed July 8.—A. E. Sumner, of Brooklyn, N. Y., opened with his Summer attraction May 15. He has bought the Baldwin interest in the Tillson and Baldwin Singing Girls and gone on the road.—John Stahlnecker, manager of the Irwin Opera House, playing pictures, closed 8, and will reopen about Aug. 1.—The Lyric and the Gem Picture theatres have continued through the hot weather season.

CRAWFORDSVILLE.—PRINCESS AIRDOME (George R. White): Cook Stock co. July 23-29; good co. and business. Plays: The Man and the Girl, Cozy Corner, A Soldier's Sacrifice, Over the Hills to the Poorhouse, Down East Folks, The Yale Cowboy, Powell Stock co. 31-5. The Oscar Cook Stock co. 7-12. Manhattan Stock co. 14-19.

MUNCIE.—ITEMS: Delaware County fair 16-19. Carl Proctor, of this city, who has been with Ringling Bros. during their Summer season, will have charge of the ticket office at the Wysor Grand next season.

IOWA.

DES MOINES.

William Vance and Players Well Received—Attractive Summer Vaudeville Offerings.

The Strength of the Weak was presented by the William Vance Players to large audiences at the Airdome Theatre week of July 23-30. Miss Johnston played the leading role. The play which was used for two seasons by Florence Roberts proved to be most popular.

Manager Macartney secured the International Opera Quartette for the same week at Ingersoll Park. Other features of the bill were the Fusio Trio Novelty, band and head balancers; Toney and Norman, Eugene Trio, horizontal bar artists, and Greve and Green in a musical act. Mr. Macartney has booked an animal act for the week beginning 30, with the idea of specially appealing to the children. The act is Alber's Polar Bears.

On the continuous vaudeville bill at the Majestic Theatre were the following for the first half of the week 23-30: John E. Brennan and co. in a rural comedy sketch, Messmer Valle, a musical act; Harris and Harris, acrobatic pantomimists; Hope and Roth in comedy singing and pantomime offering, and Olive Morgan, singing comedienne. Motion pictures of Buffalo Bill's Wild West were shown. Tyler and Burton, skatorial artists, featured the bill the latter half of the week.

Manager Fobes, of Foster's Opera House, has announced that The Country Boy will be the attraction State Fair Week. This play will mark the end of this playhouse, according to the statements of the new season. H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (H. O. Ellsworth).——ITEMS: Frank ner George E. Leager, of Marshalltown, will be the manager of Prosser Amusement as leader of the Metropolitan Orchestra.——The Opera House and hotel property at Independence was sold to Denver parties last week for $125,000. No announcement is made as to the future management of the Godney Opera House.——Florence Siegrist, of the Siegrist Troupe, with the Barnum and Bailey, was injured by a fall during the act at Iowa City July 22.——The agents of Sells-Forepaugh are making contracts for the appearance of that show at Webster City 31.——H. P. Bulmer, manager of the Myrtle Vinton co., announces that they will open the season at Seymour, Ia., 7.——Manager Alle Story states that he Told In the Hills co. will open at Marshall, Neb., 13.——The veteran Manager J. S. Rankable is in charge of the Harvey Stock co., which is playing a Summer engagement at Dubuque and appears to be making good.——Good lines on crops are now possible in this section, and about the only failure probable will be potatoes. Oats are turning out a good crop in this part of Iowa in both grain and straw, and the hot, dry weather appears to have injured corn very little, and good crop is predicted in Central and Northern Iowa. Hay is short, but will not be higher than last year.——Marion Rickert, of New York, will be the new leading woman for the Princess Stock co. at Des Moines the coming season.——Greene's Opera House at Cedar Rapids will open early this season, and Richard Carle in Jumping Jupiter is announced for 10.

FRANK E. FOSTER.

DUBUQUE.—AIRDOME (Jake Rosenthal): Harvey Stock co. July 16-19 in The Duchess; 20-22 in Beyond Pardon; played to full houses. Same co. 23-26 in Over the Hills to the Poor House; 27-29 in Jane Eyre.——UNION PARK (Jake Rosenthal): Orpheum Comedy Four, Hyla Alsen, Three Melvins, and Jack Taylor 16-22; did profitable business. Nat Nazarro Troupe, Alice Berry, the Holdsworths, and the Rainbow Sisters 23-29.

SIOUX CITY.—COLONIAL (Blesser and Dance): Garrity Sisters, Earl Kern, and Leonard, Louie and Gillett; were good; July 24-27. Roxy P. La Rocca, the harpist, made a big hit. The Motion Picture Hamlet was particularly pleasing; business large 28-31. Don Fayble, Conway Trio, and Denas Halstead, Carson and Devereaux were billed for 21, have been transferred to 28-31.

MARSHALLTOWN.—NEW ODEON (J. Rachford): Played to and pleased fair houses July 4-10.——COLONIAL (G. Walter Thompson): Good shows enjoyed fair performances.——UNDER CANVAS: Winslow Carnival 12-17. Hagenback-Wallace Circus 20.

RED OAK.—BEARDSLEY (L. M. Beardsley): Morey Stock co. July 31-5.

KENTUCKY.

LOUISVILLE.

Record of the Week's Attractions—Local Gossip and Personal Mention.

Fontaine Ferry and Riverview parks enjoyed big business July 16-29, the weather being favorable and the attractions strong. Band concerts, with vocal soloists, were given afternoon and night daily at both places. Appearing in vaudeville at the Ferry were Harry Breen, Mason and Murray, Mlle. Martha and co., Le Roy and Paul, and the Seven Karetzky Russian Dancers. At Riverview the stock co. presented the play A Bachelor's Honeymoon, scoring a success.

Hopkins's continues its prosperous career with popular vaudeville and pictures, drawing crowded houses in midsummer.

Colonel John T. Macauley returned 19 from Martinsville, Ind., much benefited from an attack of his ancient enemy, rheumatism. He proceeded at once to New York, where he will complete his next season's booking of Macauley's. The opening attraction will be Al. G. Field's Minstrels Sept. 4.

John L. Crove, at one time treasurer of Macauley's, now running a theatre at Spartanburg, S. C., was one of the visitors of the week.

Mary Louise Malloy is the new leading woman of the Riverview Stock co. She created a favorable impression in A Bachelor's Honeymoon, as did Dwight Meade, Eugene Powers, and Vida Croly.

Larry Gere, stage-manager at different times at different Lopisville theatres, was elected an officer of the National Order of Theatrical Mechanics at the recent meeting held at Wheeling, W. Va.

Manager John H. Whallen, of the New Buckingham Theatre, returned to the city 18, after an extended trip East and North. He is much improved in health and is ready for the opening of the 1911-12 season.

The trouble between Feltz Strignano and the Order of Musicians resulted in the departure of the band from Fontaine Ferry Park and the probable permanent disruption of the organization. Cavallo's Band has been secured by the Ferry management and it is expected the patrons of that resort will tolerate the patrons.

Colo Vance Rice, Louisville's dramatist and poet, and husband of Alice Hegan Rice, of national fame, has issued a publication styled "The Immortal Lure," embracing in blank verse four tragedies which inspire the critics to words of praise. A recent issue of a Louisville paper contained a number of quotations from the volume.

CHARLES D. CLARKE.

LOUISIANA.

DONALDSONVILLE.—GONDRAN (William F. Noise): Motion pictures and vaudeville. Happy Bill Reeves in Blackface comedy July 21 gave satisfaction. Billy Williams [illegible] 16, 17 pleased. Hatty Barnes, [illegible] 18, 19 scored a hit. Regular weekly drawing and awarding of prize of $5 in gold for most complete character sketch, 21, 22; cards 4, 5; vaudeville, motion pictures, Apaloosa 24; 4 reels, 10c.——HAPPY HOUR (Treasclair and Vaughn): Motion pictures and vaudeville. Open season in illustrated songs planned for 24.——ITEM: During classical vocal selections, 21; cards 9 hit. Season end Tuesday, 25.——CRESCENT (King George V. Theatrical Co.): Opened 17 to fair business. Attractions: Burrick Brothers, musical features; Lee, Mr. and Mrs., entertaining. Apaloosa 21; 4 reels, 10c. Change of bill and pictures on Monday and Thursday. Polo 22; gave satisfaction.

FRANKLIN.—NINE OPERA HOUSE (W. O. Smith): Dorian Opening co. July 17-22; fair co. and business. Plays: Arabian Nights, The West, For Her Father's Sake, Between the Worlds, Man from Home, Lovers of Long Ago.——IDEAL (Lewis and Smith): Motion pictures to good business. Opened season 17 with big co. Change of bill and pictures on Monday and Thursday. Polo 22; gave satisfaction.

FRANKLIN.—NINE OPERA HOUSE (W. O. Smith): Dorian Opening co. July 17-22; fair co. and business. Plays: Arabian Nights, The West, For Her Father's Sake, Between the Worlds, Man from Home, Lovers of Long Ago.——IDEAL (Lewis and Smith): Motion pictures to good business. Opened season 17 with big co. Change of bill and pictures on Monday and Thursday. Polo 22; gave satisfaction.——ITEM: Norman Grey, of the Dorian co., left the co. here and went to New York.

MAINE.

PORTLAND.—KEITH'S (J. R. Moore): Prince Otto July 24-29 was one of the best offered this year on this bill. While the vehicle, with the man, Rainer Prince, is always good, the work of the dashing, gallant Prince was one of the best conceptions for many a week; Adele Abbott was very effective as the Princess Sonnenberg; Belle D'Arcy was a most beautiful Princess Ida Rosen and Lee acting of the part was in keeping with the superior work that has characterized what has gone while with the co.; as the intriguing Prime Minister, Joseph Lawrence did a capital piece of character work, his conception was well executed, and never overdrawn. The support in the minor roles was in keeping with the excellence of the principals. Richard Bennett in The Master Key 31-5.——THE GRAND (Frank W. Hall): The co. made a big hit in A Man's Home; Gene Barry is a host in himself, ably assisted by Mae Kilcoyne, Natalie Young, Lawrence Meehan and the rest of the company; they gave a rattling performance that filled the house daily.——CAPE THEATRE: The Mayor of Tokio was given by good stock and pleased audiences 24-29.——RIVERTON PARK: Vaudeville Days, a bright musical play, drew crowds for the week. The company is a good one, and has in the cast Hugh Fay, Elsie Wynne, Rob Fraley, Elma Delaro, Russell Lennon, Grace Cahill and others.

BELFAST.—OPERA HOUSE (W. J. Clifford): Klark-Urban co. July 24-29; pleased crowded houses with Cap. City at Midnight, In the Bishop's Carriage, and The Rose of Richmond.——ITEM: This co. will play a return date soon. Plans are being made for a new opera house in this city.

MARYLAND.

BALTIMORE.

Large Audiences Turned Out to See Howe's Pictures—The New Empire Nearing Completion.

BALTIMORE, July 31.—As predicted in these

TICKETS
COUPON and STRIP
There is But One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.
San Francisco, Cal. Minneapolis, Minn

SCENERY
Productions
INKO DYE

Margaret Pitt

3d Engagement **Majestic Theatre, Utica, N. Y.**

Management Nathan Appell

Open Time, Labor Day, Sept. 4th., also Fair Week, Sept. 25th. Grand Opera House, **Oshkosh, Wis.**
Address J. E. Williams, Mgr.

columns last week, Howe's travel pictures can always rely on splendid support from the local public, and the first week of the engagement at Ford's was most successful in all respects. Several highly interesting pictures were included in the programme, among them being those of the coronation and a trip by aeroplane. The houses were quite large at all performances, and, judging from the attendance during the first week, the six weeks' engagement will be as fully successful as any filled in this city in the past. An entire new programme is presented this week and the audience was very large on Monday night.

The Academy of Music will not be the only house to receive an overhauling, a detailed account of which appeared in THE MIRROR last week, as Manager Ford, who is always alive to the comforts of his patrons and the appearance of his house, has awarded a contract for the alteration of the exterior, and other improvements, including new dressing-rooms, which will greatly add to the beauty of the old playhouse. The new improvements include a new concrete facade, large marquee, 50 feet long and 17 feet wide, of pressed glass, ornamented with bronze, which will take the place of the old portico. A large new entrance will be built for carriages, new lighting system in front of the house, and other improvements, which will greatly enhance the beauty of this theatre, will be noticed when the regular season opens Sept. 4.

Directly opposite Ford's the new Empire Theatre is rapidly nearing completion and is scheduled to throw open its doors the latter part of August. When completed it will be one of the most imposing structures of its kind in the city.
I. BARTON KREIS.

ANNAPOLIS.—LYRIC (J. F. Ebling): Motion pictures and Jim Holden, Baby Holden, and Phoebe La Van July 24-29; good houses.

MASSACHUSETTS.

FALL RIVER.—LINCOLN PARK THEATRE (W. W. Phelps): In Arizona July 24-29 by the Lincoln Park Stock co. and gave satisfaction to excellent attendance. — ISLAND PARK (Bay State Railway): Grand opera and Calvert were the drawing cards 24-29 to large attendance.—ITEMS: George Vaughan Brooks closed with the Lincoln Park Theatre Stock co. 29, having signed with a road attraction.—Nellie Gill has closed with the Lincoln Park Stock co.—Leslie Cleveland has been engaged to play leads with the Lincoln Park Stock co.—Colonel F. C. Mason has resigned from Manager C. E. Bond's office staff and returned to his home in this city.—The vaudeville people playing at the Empire enjoyed some good bathing week 17-22.—Willie F. Keener, who is summering at Riverside, R. I., is assisting with Captain Lester Rose, in charge of a power boat (180 hp.), and a speed fish (1500 hp.), outside Lonsdale, R. I., breakwater light.—The Lester Lonergan Stock co. will open their season 14 at Mathewson's Theatre, New Bedford, Mass.—California Frank's Wild West gave two performances at Bristol, R. I., 20 to good attendance.—Manager M. E. Sheedy was in town for the week of Mayor Higgins.—Mr. and Mrs. Walter E. McPhail and sons, who have been guests of friends at Tiverton, R. I., returned home 23. Mr. McPhail is correspondent for THE MIRROR at New Bedford, Mass.—Business is excellent at Manager Sheedy's Newport, R. I., theatres.
W. P. GEE.

FITCHBURG.—WHALOM PARK THEATRE (W. W. Bargent): Whalom Park Opera co. in The Fortune Teller July 24-29, and was second week. Georgie Campbell appeared in the lead role of Musette and Irma and handled the parts in a satisfactory manner. Raymond Crane appeared in the role of Bandor to good advantage. Joe Monahan as the Count was good, as was Walter Brower as Captain Ladislas, Billy Clifton as Boris, Marie Horgan as Vallaka, and Zella Curtis as Mlle. Pompon. Fred Holmes, Harry Hopkins, Victor De Lacey, and Mattie Lewis completed the cast. Miss Simplicity 31. — ACADEMY (Harold P. Jackson): Ina Winsted, D. Fitzgerald and the pictures 20-22. Ina Winsted and the pictures 24-26.—STAR (C. L.): Scenes and pictures.—ITEMS: Evelyn Kaile, a member of the Whalom Opera co., was suddenly called to London, England, 24, by the serious illness of her mother.—The Leominster Military Band gave two concerts at Whalom Park 23 to the usual large crowds.—Natalie Patten and Theresa Fletcher join the Whalom Opera co. 3.—Captain Frank V. Gilson, stage-manager of the Bijou, is away this week on duty at the annual maneuvers of the Massachusetts State Militia.—Gasnet and Ruby Meehan, former members of the Whalom Opera co., are renewing acquaintances at the park after a successful season in vaudeville.

WORCESTER.—POLI (J. C. Criddle): Full Stock co., playing At the White Horse Tavern, July 24-29 to good business. Sowing the Wind 31-5.—LINCOLN PARK (W. C. Fleming): Alabama Troubadours 24-29.—ITEMS: Willie Choy takes pleasure in announcing the return of the Manhattan Opera co. 31 for a five weeks engagement. The opening bill will be Pinafore. Jethro Warner will sing the tenor roles, Miss Edith Carlisle will fill the place of the late Kitty Nice Perle, who was drowned in the lake last Summer. Claude Amsden and Maud Davenport are among the old members to return.

BROCKTON.—HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. July 24-29, for the 31st and last week of the season opened in The Wolf to large and appreciative audience. The play was well staged and the co. did exceptionally good work. John Meehan as Jules Beaubien, William B. Freeman as McTavish, William H. Dimock as McDonald, and Louise Langton as Hilda are deserving of praise for good and painstaking work. The Fall season opens 28.—CITY (W. B. Cross): Laurie Ordway, Rose Sheridan-Welch, Leopold and Francis Roberts and Roberts and the pictures 24-26 pleased full houses.

LOWELL.—MERRIMACK SQUARE: H. V. Fitzgerald in The Romance of a Letter Box, Joseph Harrington and Miss Miller in Wanted, a Male Cook, Spencer and Williams, change artists, and the photo plays, July 24-29, pleased good houses.—LAKEVIEW THEATRE: Augusta Perry in The Power of Money and Her Father's Sin, July 24-29; enthusiastically welcomed; co. strong and well balanced, included: Walter Downing, Prince Elmore, Malcolm Clifford, Dorothy Pembroke, Marie Rostell, Herbert Leroy, and Smith Wallace.

HOLYOKE.—MOUNTAIN PARK CASINO (Lansing Ernest): Stock co. in Charley's Aunt 24-29; pleased good business. Harry Horne as the Aunt made his biggest hit of season. Carroll Daly and Stephen Spettigue were both excellent, and Richard Gordon, the new leading man, made fine impression and will soon be a prime favorite.

MICHIGAN.

DETROIT.

Attractive Offering at the Temple—Bonstelle Stock Company Doing Good Work.

It is seldom that the Temple Theatre has boasted a better or more evenly balanced bill than the one which held the boards July 24-30. The classic handicap, Peaches, was offered by William Courtleigh and co. and met with the heartiest kind of a reception. Maud Lambert more than made good, and the novel act of the bill was given by the Australian Wood Choppers. The balance of the bill included Kaufman Brothers, Burnham and Greenwood, Dare Brothers, El Cota, and Le Roy and Paul.

At the Garrick 24-29 the Bonstelle Stock co. were seen in the second week of their engagement, and The World and His Wife, although it exerted the efforts of each and every member of the cast, was acceptably presented. Matinees are now given at the Garrick on Tuesdays, Thursdays and Saturdays. Mary Jane's Pa 31-5.

Sheehan Opera co. opened its Summer engagement at the Detroit Opera House 24-29, and Il Trovatore was offered the first half of the week and Bohemian Girl the latter half.

The attendance at Miles Theatre this Summer has astonished the management themselves. The quality of the offerings is kept up to a high standard and the scale of prices offered has proven attractive. The bill 24-30 included Hulsi Otcaro Troupe, the Watermelon Trust, Grace Leonard, Bert Swor, R. J. Hamilton, MacLean and Bryant, and Paul Geoffrey.
ELYP A. MARGNI.

MINNESOTA.

ST. PAUL.

Ina Goldsmith Made Most of Her Opportunity—Bright Eyes to Open the Metropolitan.

It remained for the last bill of the Summer stock season to give Ina Goldsmith her great opportunity, of which she took full advantage as the patient, loving, forgiving mother in The Family, which received far more than an adequate presentation at the hands of L. F. Scott's Players at the Metropolitan July 23-29. As the daughter, who was enthralled by the glamour of a minstrel uniform, Alice Lindahl met all requirements. When certain mannerisms of carriage are overcome, she will become one of our best leading women, and some day, perhaps, a great star. She has beauty, a pleasing voice, and is not lacking in versatility, as has been demonstrated by the wide range of parts she has played during the Summer season. Alice Lija played the younger sister in an agreeable fashion. James T. Galloway, the actor, and one who could give pointers to many a player on the matter of make-up, appeared to advantage as the rather too easy-going father. Ernest Glendinning as the sleazy, lazy, cigarette-smoking son, who finally had an awakening, brought out all the points of the role: in fact, if the nature of the part were not too obvious, one might say he played it earnestly. As the minstrel who didn't care for dogs, and who therefore couldn't care for anything, Alfred Cooper gave another one of his clean-cut portrayals. Fred Wallace deserves credit for the admirable staging of the play. Mrs. Fiske in Mrs. Bumpstead-Leigh 7-9.

The Empress bill 23-29 consists of Patty Brothers, John Gordon and co., Sheck and D'Arville, Herbert Hodge, Nehr and Kappell, and De Alma and Mae.

The Orpheum will open its season 13.

Of the stock players at the Metropolitan, Ernest Glendinning begins his season with Baby Mine in Los Angeles 14. Edith Lockett will be with the Eastern Fortune Hunter co., Alice Lindahl will be with Charlotte Walker in The Trail of the Lonesome Pine, Ina Goldsmith and Walter Connolly with Sothern-Marlowe, Alfred Cooper will go back to The Country Boy, James T. Galloway will join one of the William A. Brady cos., Emmet Shackleford will be with one of the Henry B. Harris cos., Fred Wallace will act as stage-manager for one of Charles Frohman's cos., and John Maher, so long identified with stock, will probably accept one of the several stock engagements offered him.

Bright Eyes will open the regular season at the Metropolitan 27, Chauncey Olcott in Macushla follows for Fair Week, Sept. 3-9, and then Madame Sherry returns.
JOSEPH J. PFISTER.

DATES AHEAD

(Received too late for classification.)

ANDERSON STOCK (Clayton Anderson, mgr.): Mexico, Mo., 31-Aug. 5. Belleville, Ill., 6-13.
STRUGGLE (Willis Amusement Co., mgrs.): Allentown, Pa., 12. Philadelphia 14-20.
GOLLMAR BROTHERS' SHOW (Raleigh Wilson, mgr.): Rhinelander, Wis., 2. Iron River, Mich., 3. Ironwood 4, Ashland, Wis., 5. New Richmond 7, Menominee 8, Augusta 9, Monday 10, Neillsville 11, Elroy 12, Jefferson 14.
KEENE, LORRAINE, ASSOCIATE PLAYERS (Kerr Amusement Co., mgrs.): Falls City, Neb., July 31—indefinite.
ST. CLAIR, WINIFRED, COMPANY (Earl D. Sipe, mgr.): New Castle, Ind., 7-12. Urbana, O., 14-19.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

AT LIBERTY—Juvenile Man wishes engagement. Vaudeville or one piece. Wardrobe and appearance A1. Herbert A. Todd, N. Bangor, N. Y. Per add. care MIRROR or "Clipper."

ATTRACTIVE room, $4; private family; porcelain bath; telephone; Subway same block. Vreeman, 127 East 83d St.

CHORUS PEOPLE—Amateurs, show girls, extra men, and all those who want to adopt the stage please send address. Opportunities, MIRROR.

FOR SALE—Moving Picture Theatre, Waukesha, Wis., $600, $300 down, $30 month rent; 10,000 population. Biaco, Lubin, Biograph, all makes film, $5 per reel; used Edison, Powers, Lubin machines, $80; new, $100; 3 reels Passion Play, $100; new model B. gas outfits, $20; plush opera chairs, $2; light reducers, $15. For rent—All makes film, $1 reel weekly. Will buy, Passion Play, film, machines. H. Davis, Watertown, Wis.

FOR SALE—Strong dramatic one-act sketch for male part. Three characters. Motive: sacrifice. Any reasonable offer considered. Address Edwin, DRAMATIC MIRROR.

FOR SALE—Moving picture theatre, Waukesha, Wis., 10,000 population, $600, $300 down, $30 month rent, or will rent $50 month complete; Imp., Biograph, Lubin, Selig, every make of film, $5 per reel; Passion Play, $75 and $100; plush opera chairs, $2; reducers, $15; used Lubin, Edison, Powers machines, $60; new $100. For Rent—Any make of film, $1 reel weekly. Will buy, film, machines. H. Davis, Watertown, Wis.

FOR SALE—Moving picture show in a live iron mining town of 15,000 in upper Michigan, completely equipped and doing good business; will stand rigid investigation; seats 250; 10 cents admission. Address Royal Theatre Co., Hancock, Mich.

IF YOU WANT your legal business promptly attended to, James Foster Milliken (Colonel Milliken), of 1505 Broadway, New York city, can do it. ALL COURTS.

IF YOU want the best Italian dinner in New York for 50 cents, with wine, go to the beautiful garden, 210 West 34th.

LADY PARTNER with $600 wanted. Will feature in strong political drama. One-third int. in production for season. Correspondence confidential. Eugene Preston, Gen. Del., Scranton, Pa.

POSITION wanted as valet and playing small part in some good theatrical co. this coming season. Address "Valet," MIRROR.

STAGE Director—Sketch Bureau. Professional Coach all branches. Acts written around special talent; rehearsal studio; opening procured. Singers and clever people always in demand. Hallett, Exchange Building, 145 W. 45th.

WANTED—Opening in theatrical profession by young lady; dramatic ability; stock preferred. Address Ability, MIRROR.

WANTED—Energetic young press agent; fine education and appearance; Hebrew-American; write. Address Summer, care MIRROR.

WANTED—New and original comedy; written by single energetic and brilliant young comedy man; do not submit manuscript; first address with some particulars. G. S. Stuart, care MIRROR.

WANT experienced people. Shakespearean productions. State all. Send photos. "Cline," 405 Manhattan Ave., New York city.

WANTED—Juvenile man for dramatic sketch; give full particulars. Address Sketch, MIRROR.

WANTED—Engagement with vaudeville sketch or dramatic company by a reliable and experienced young man; age 23; height 5 ft. 10 in.; good appearance and temperate habits. Herbert Goette, 777 Amato St., St. Paul, Minn.

YOUNG man desires engagement where great dramatic ability will be appreciated; King Lear pre-eminent. Henry Guenther, 5000 McNair Ave., St. Louis, Mo.

BUSINESS DIRECTORY

SCENERY

THE NEW YORK STUDIOS
"Scenery of Quality"
For Theatres and Halls.
We have never had a dissatisfied Customer!!
Ask any Manager?
Get our prices on Asbestos Curtains, Stage Carpets and Hardware.
Offices, Times Building,
42d and Broadway
New York, N. Y.

H. ARMBRUSTER & SONS.
Albert E. Armbruster. Emil G. Armbruster.
Scenic Artists.
Studio 249-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO.
Great Scene Painting Studio.
417-419 South Clinton Street, Chicago, Ill.
The Largest, Best and Most Thoroughly Equipped Scenic Studio in the United States.

THE O. H. STORY SCENIC CO., INC.
(Somerville Sta.), Boston, Mass.—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

HOWARD TUTTLE, Scenic Artist.
Contractor for all Stage Supplies, Asbestos Curtains, etc.
1200 Centre St., Milwaukee, Wis.

COSTUMES, WIGS, Etc.

CHICAGO COSTUME WORKS.—Importers and manufacturers Theatrical Costumes and make-up. 143 N. Dearborn St., Chicago, Ill. Hubert L. Weber, John L. Weber. Phone Cent. 6292

LITHOGRAPHERS and PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEDLE STUDIOS, 338 West 29th Street, New York. Theatrical properties and Stage Accessories. Telephone, 750 Chelsea.

ASBESTOS CURTAINS

C. W. TRAINER MANFG. CO., 98 Pearl St., Boston.—Headquarters for Asbestos Curtains, Picture Booths, etc. Write for booklet.

FLAGG America's Greatest Studios
830 Market St., San Francisco; 1525 Long Beach Ave., Los Angeles; 145 W. 45th St., New York City.

MINNEAPOLIS.

Edith Evelyn and Lee Baker Again Made Hits. —The Gayety's Opening Date.

One of the best stock productions of the season was The Awakening of Helena Ritchie, done admirably by the Lee Baker organization at the Shubert July 23-29. Edith Evelyn carried away the honors with a sincere, finely-poised and remarkably faithful portrait of Helena. Lee Baker was Lloyd Prior and the other roles were in the hands of Louise Farnum, Laura Frankenfield, Jack Amory, Burke Clarke, Corbett Morris, Frank Priest, and little Ruth Monroe. The play was beautifully staged. William Faversham's success, The World and His Wife, follows.

At the Unique the Four Baltus, acrobats, headed an unusually good bill. At Wonderland Park Pharaoh, the educated horse, and the Aeroplane Ladies were the features.

The theatrical event of August will be the appearance of Mrs. Fiske in her new comedy, Mrs. Bumpstead-Leigh, for four performances at the Metropolitan, opening Aug. 11.

The Gayety will reopen Aug. 20 with Rose Sydell's London Belles as the attraction. William Koenig, who has been assistant manager for two seasons, is to be manager and S. J. Goldberg will be treasurer. The Gayety plays the burlesque attractions on the Eastern wheel and the Shubert in St. Paul is to be the companion house in the twin cities, as it has been turned over to burlesque.

Ida O'Day, ingenue, has closed with the Baker Stock co. preparatory to a season in vaudeville. Bert Walter, the comedian, has closed. Frances McLeod has gone to New York and Malcolm Owen has also closed. The stock season will end in three or four weeks.
CARLTON W. MILES.

DULUTH.—LYCEUM (C. A. Marshall): Brewster's Millions, presented by the Forbes Stock co., July 17-24; good houses at all performances; audiences well pleased, and the entire play presented in a manner which was decidedly a credit to the management and players. A Man and His Wife 24-30 (except 27); well handled and playing to fine business. May Robson in The Regeneration of Aunt Mary 27. Mrs. Fiske in Mrs. Bumstead-Leigh 3.

M. STEIN'S · MAKE-UP
ABSOLUTELY GUARANTEED

MISSOURI.

KANSAS CITY.

Good Business at the Empress—Parks and Other Outdoor Amusements Well Attended.

The usual good bill at the Empress July 23-29 drew large houses nightly. The Barrows-Lancaster co. in a playlet entitled Tactics, and the Fenton Brothers, strong men, were the hits of the bill. Other acts were Patrice and co. in The Lobbyist, Harry Le Clair, Jessie Lee Knox and Alvin, and Franklin Clifford, all pleasing.

Ferulle and his popular band began their fifth and last week at Electric Park 23 to the usual big crowds. His programmes were especially attractive and greatly enjoyed. A good vaudeville bill in the German Village also proved a winner, while the big bathing beach and other attractions fared well, as usual.

The big fireworks display at Fairmount Park was repeated 23 to another big audience and pleased immensely. In the vaudeville were Barret and Swinburn, Bert Page, Lueders and Dell, Dora Robeni, Bertha Munson, and David Jack, all finding favor.

Forest Park drew the accustomed big attendance 23 and the many attractions pleased. Stanard's Band and the vaudeville bill shared in the honors. D. KEEDY CAMPBELL.

JEFFERSON CITY.—AIRDOME (W. J. Edwards): Oulhane's Comedians highly pleased large audiences July 17-22. Plays: Reaping the Harvest, The Straight Road, The Fighting Chance, No Mother to Guide Her, The Lure of the City. Hutton-Bailey co. 24-29.

ST. JOSEPH.—AIRDOME (C. U. Philley and E. Van Houten): Thomas's Players pleased good houses with The Misadventures of George July 16-22. Under Two Flags 23-29.

MEXICO.—AIRDOME (I. E. Anthony): The return engagement of the Knickerbocker Stock co. July 17-22 pleased good business. National Stock co. 24-29.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Business good first half of week July 24-29. Bill: Vincent and Kennedy, comedy sketch team; Clint Weston, comedian; Miss Wood, ballad singer, and the regular five reels of pictures. Weslton and Clayton, comedians; Lesells, novelty wire act; Miss Wood, and five new reels of pictures is the bill for last half of week.

DOVER.—CENTRAL PARK RUSTIC THEATRE: Bob Ott and a capable co. in The Girl and the Pirate July 24-29 more than satisfied good business. The Aero Girl 31-5.——ITEM: The Orpheum and Lyric still continue to draw good houses despite the extremely hot weather and open-air attractions.

NEW JERSEY.

JERSEY CITY.

The Abern Opera Company Furnish Only Attraction in This Vicinity.

Erminie was offered by the Abern Opera co. at Palisades Park July 24-30, to immense business, and it is made a thoroughly pleasing revival by the Aborns. The cast is good, and the opera goes with snap and vim. Edwin Clark and Fred Frear are the two thieves, and they are very funny. Arthur Cunningham as the Marquis, Grace Ellsworth as Javotte, Blanche Morrison as the name part, John E. Pallister as Cadeaux, Phil Branscom as the Chevalier, and Solomon as Simon, Hattie Arnold as the Princess, and Zoe Lesells, novelty wire act; Miss Wood, and five new reels of pictures is the bill for last half of week.

DOVER.—CENTRAL PARK RUSTIC THEATRE: Bob Ott and a capable co. in The Girl and the Pirate July 24-29 more than satisfied good business. The Aero Girl 31-5.——ITEM: The Orpheum and Lyric still continue to draw good houses despite the extremely hot weather and open-air attractions.

NEW JERSEY.

JERSEY CITY.

The Abern Opera Company Furnish Only Attraction in This Vicinity.

Erminie was offered by the Abern Opera co. at Palisades Park July 24-30, to immense business, and it is made a thoroughly pleasing revival by the Aborns. The cast is good, and the opera goes with snap and vim. Edwin Clark and Fred Frear are the two thieves, and they are very funny. Arthur Cunningham as the Marquis, Grace Ellsworth as Javotte, Blanche Morrison as the name part, John E. Pallister as Cadeaux, Phil Branscom as the Chevalier, and Solomon as Simon, Hattie Arnold as the Princess, and Zoe Lesells, novelty wire act; Miss Wood, and five new reels of pictures is the bill for last half of week.

DOVER.—CENTRAL PARK RUSTIC THEATRE: Bob Ott and a capable co. in The Girl and the Pirate July 24-29 more than satisfied good business. The Aero Girl 31-5.——ITEM: The Orpheum and Lyric still continue to draw good houses despite the extremely hot weather and open-air attractions.

NEW JERSEY.

JERSEY CITY.

The Abern Opera Company Furnish Only Attraction in This Vicinity.

Erminie was offered by the Abern Opera co. at Palisades Park July 24-30, to immense business, and it is made a thoroughly pleasing revival by the Aborns. The cast is good, and the opera goes with snap and vim. Edwin Clark and Fred Frear are the two thieves, and they are very funny. Arthur Cunningham as the Marquis, Grace Ellsworth as Javotte, Blanche Morrison as the name part, John E. Pallister as Eugene, Phil Branscom as the Chevalier,

Brooks will support Miss Graves during George Ivory Hart's vacation, while Gavin Harris is doing professional work.

BRANTFORD.—PEMBER OPERA HOUSE (J. A. Boyle): Motion pictures July 21-22 to fine business. Manhattan Musical Comedy co. (20 people) to very good business.——ITEMS: Harry Farmer of the vaudeville team of Hartland and Farmer, is here at the home of his brother, J. H. Farmer.—Jack Kennedy, of Fay Templeton's co., is visiting here.

GRIMSBY.—THEATRE (George Roberts): Motion pictures July 24-26, with Mayor and co., magicians, and Willie and Josie Donovan, song and dance artists, good acts to S. R. O. business.——UNDER CANVAS: Barnum and Bailey's.——TYRO: Fred Follett has resigned as manager of this house and has been succeeded by George Roberts, of New York city.

BINGHAMTON.—CASINO PARK (J. P. E. Clark): Motion pictures July 24-29.——ROSE PARK (J. P. E. Clark): Dog Harrington, Harry Tate, Whitely and Bell, Frankie and Mike Grove and co. 24-29 to good business. Vaudeville 2 acts.——TYRO (E. M. Davidson): Motion pictures.——HIPPODROME (Hippodrome Amusement Co.): Pictures and songs 24-29.

CONKLIN.—PROCTOR'S: Pictures and songs July 24-29 continued to attract good business. The New Theatre will conditionally open Sept. 21; same managerial changes as Binghamton and Endicott and Kenroth, of Albany.

GLENS FALLS.—UNDER CANVAS: Barnum and Bailey's.

OHIO.

CINCINNATI.

Theatrical Business Practically at Standstill—Circus Coming to Town.

Little of a theatrical nature was stirring in this city during the past week. The vaudeville bills at the Summer parks drew capacity business, and at the same time the other amusement resorts, ballhouse beaches and other recreational places prospered. Fairmount was well attended.

The Ben Greet Players closed their engagement at Shubert's Theatre, in the Shubert-Gardner, on July 22. Their two weeks' booking was short a number, Baltimore's Opera will be in there for one day on the South Fourth Street stage.

JACK CAMPBELL.

ERRARA.—CLIFFORD (Edward Clifford): The Blanchard-Martin Dramatic co. (motion pictures) opened July 24 for [illegible] week and are pleasing good business.——WONDERLAND (Lorenz Lorenz): Motion pictures and [illegible] Theatre, Freeland Brothers, were the hill 24-29 and had good business. Frank Gardner, the Water Lily, 21-23.——GRAND (Lorenz Lorenz): Motion pictures and [illegible] (E. A. Dillon): Pollard's Juvenile Opera co. (Lucy Daly, Bobbie Gordon and co., Alice and Delia Allen-Ade) the only promising act in the week's bill. Clark Sels, Les Veledons, Belle Myers and co.

HILLSBROOK PARK.—PORTSMOUTH (Arthur Lorenz): The Hillbrook Stock co. (Harry Van Dusen, Tom Dingle and co., Jessie Lee Dingle and co. good. A bevy of Pretty Girls.

LIMA.—UNDER CANVAS: Sterling Brothers' 20th; excellent satisfaction; two packed tents.

OKLAHOMA.

GALVESTON.—AIRDOME (A. Bori Reiss): The Dorothy Theatre co. presented "A Yankee in the Court of the Orient," the Sheriff of Indian Haven of the Orient, the Sheriff of Gregory County, The Heiress of Red Dog and The Fatal Scratch to satisfactory business 17-22. Opened for 23-29.——UNDER CANVAS: Wortham-Wallace Circus 22.

GUTHRIE.—CRYSTAL AIRDOME (Will Bonfils): The Williams's Stock co. July 17-23; good co., fair business. Plays: Salvation Nell, Miss Hobbs, The Little Mother, Midnight Weddings, Old Virginia, La Belle Maria, Rocky, the Mail Girl; A Race for a Wife.

LAWTON.—CASSIN'S AIRDOME (H. J. Cassin): Burton Stock co. July 9-15; good co. and business. Plays: The Flirt of Bland, Western Girl, Tale of the Sea, Camille. Great Western Stock co. 23-29.

VINITA.—GRAND (Dan Myers): Albert Taylor Stock co. July 23-29; excellent co.; S. R. O. Great Eastern Stock co. 30-5.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Ducking): Wildfire was the offering of the stock co. for week of July 24 to capacity houses. It was the most enjoyed and best drawing play of the season. Lillian Bayer as Henrietta Barrington, scoring a well merited and very decided hit, was the star of the play, with Severin De Deyn as Matt Donovan as second. Mabelle Estelle as Enid was very good. David Welters as John Duffy, Daniel Lawlor as John Garrison, S. P. Cairns as Ralph Weatherel, Jack Lorens as Bertie Ainsworth and W. O. Silder as Fred Sanderson merit special mention. George H. Weston as Chappie Hastys pleased. The others were Thomas Shearer, W. J. Currier, Dorothy Davies, Florence Cutler, and last, but not least, Sadie Radcliffe. Staging and scenery were fine. William P. Lysott's singing between the acts was greatly enjoyed. The City 31-5.——LUNA PARK (Thomas M. Gibbons): Welsh Day, 22, was a record breaker in attendance. The park was packed all day. Among the notables in attendance was John R. Penn, governor of Pennsylvania, who held an informal reception on the Hippodrome stage. A large church of the Welsh people in the familiar Welsh songs. Miss Baxter drew from a picture 627-pound fruit cake, and to a ready of water. In the evening they cut the cake, slices of which were sold for 25 cents each. The serve Pagliacci and Cavalleria Rusticana, by the Lyric Opera co., were very well rendered. Through the kindness of Manager Harper's engagement would

Mr. Manager

WE GUARANTEE

TO GIVE YOU
BETTER SERVICE
BETTER COSTUMES
FRESHER COSTUMES
COMPLETE COSTUMES
CORRECT COSTUMES
BETTER FIT
PROMPT DELIVERY
FOR

Practically the same money you are paying for inferior service and dissatisfaction

GIVE US A TRIAL

VAN HORN & SON

Philadelphia, Penna.

Est. 1852

236 So. 11th Street

Telephone, 3044 Bryant

Eaves Costume Co.

Theatrical Costumers
Manufacturers and Dealers

Costumes to Hire for Professionals and Amateurs

226 WEST 41st STREET

One Block West of Broadway NEW YORK

Just the Wig You Want

THE ARTISTIC KIND
THE SATISFACTORY KIND

Theatrical Work My Specialty
Guaranteed Make-up, None Better

Careful Attention Given to All Orders

Established 1877

CHAS. L. LIETZ

130 West 45th Street NEW YORK

FRANCESCA TEXTOR

(of the late firm of VAN HORN & TEXTOR) is now carrying on the business of

THEATRICAL and HISTORICAL COSTUMER, Etc.

164 WEST 48th STREET, NEW YORK CITY

Tel. 4336 Bryant

FRANK HAYDEN COSTUMER

149 West 36th Street, New York

Tel. 1581, Murray Hill. Modern Gowns, Costumes for Sister and Girl Acts. Ankle and Short dresses on hand.

Jos. Hemberger & Co.

MERCHANT TAILORS

1 East 27th Street First Floor

LATEST SPRING AND SUMMER IMPORTATIONS NOW READY

Dress Suits a Specialty

SECOND - HAND - GOWNS

for Stage and Street.

ALSO FURS

BARNETT, 503 S. State St. (New No.) Chicago

MISS R. COHEN

(Formerly 250 W. 74th St.) 73 West 92d Street

Care BURTON Tel. 362 River

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work Lowest Rate

J. B. NASH, 1368 B'dway (cor. 37th St.), N. Y.

DAVIDSON (Eugene Moore, director): Milwaukee, Wis., April 23—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
DURKIN, JAMES, AND MAUD FEALY: Denver, Colo., June 5—indefinite.
ELECTRIC PARK (R. B. Hilliard, mgr.): Ft. Smith, Ark.—indefinite.
ELITCH GARDEN: Denver, Colo., June 11—indefinite.
EMPIRE (W. J. Carey, mgr.): Syracuse, N. Y., May 22—indefinite.
FAIRVIEW PLAYERS (Harry A. March, mgr.): Dayton, O., May 28-Sept. 4.
FERGUSON (Ferguson Bros., mgrs.): Lawrence, Kan., May 27—indefinite.
FORBES, GUS A. (Jacob Wilk, mgr.): Duluth, Minn., June 27-Sept. 2.
GLASER, VAUGHAN (W. B. Garyn, mgr.): Rochester, N. Y., July 10-Aug. 19.
GREAT WESTERN (Frank R. Dare, mgr.): Ft. Worth, Tex., July 3—indefinite.
GREW (Wm. Grew, mgr.): Houston, Tex., June 24—indefinite.
HALE, JESS: Fond du Lac, Wis.—indefinite.
HALL, LOUIS LEON: Trenton, N. J., May 8—indefinite.
HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.—indefinite.
HASWELL, PERCY (Lee Grove, mgr.): Toronto, Ont., June 5—indefinite.
HITNER PLAYERS (D. Otto Hitner, mgr.): Elyria, O., May 8—indefinite.
HOLDEN (H. M. Holden, mgr.): Rochester, N. Y., June 12—indefinite.
HUDSON: Union Hill, N. J., May 1—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.
KELLEY, JEWELL: Atlanta, Ga., June 26—indefinite.
KNICKERBOCKER (Murphy and Sherwood, mgrs.): Louisiana, Mo., May 22—indefinite.
LAKEVIEW: Lowell, Mass.—indefinite.
LAMMERS AND LAIDLOW: Kankakee, Ill., June 5—indefinite.
LATIMORE AND LEIGH (Ernest Latimore, mgr.): Lynchburg, Va., May 29—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Aug. 13—indefinite.
LINCOLN PARK (Harry D. King, mgr.): New Bedford, Mass., June 26—indefinite.
LYTELL-VAUGHAN (Bert Lytell, mgr.): Albany, N. Y.—indefinite.
MACK, WILLARD: Vancouver, B. C., July 3-Sept. 15.
MAJESTIC: Johnstown, Pa., April 17—indefinite.
MAJESTIC (N. Appell, mgr.): Utica, N. Y., May 1—indefinite.
MANHATTAN (Shropshire and Hillis, mgrs.): Vineland, N. J., May 28—indefinite.
MANHATTAN PLAYERS (Shropshire and Hillis, mgrs.): Millville, N. J., May 28—indefinite.
MILLBROOK (Arthur Berthelet, mgr.): Portsmouth, O., May 30—indefinite.
MILLER, HENRY: San Francisco, Cal., July 24-Aug. 26.
MORISON, LINDSAY: Boston, Mass., May 15—indefinite.
MURAT (Fred J. Dailey, mgr.): Indianapolis, Ind., May 29-Aug. 5.
NAPOLEON (Herman Duler, mgr.): New Orleans, La., July 2—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
ORPHEUM (Percy Meldon, mgr.): Montreal, P. Q., May 1—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Hartford, Conn., May 22—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 15—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 8—indefinite.
POLI (S. Z. Poli, mgr.): Meriden, Conn., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 8—indefinite.
PRINGLE, JOHN (Ed. L. Drew, mgr.): Seattle, Wash.—indefinite.
PROCTOR: Newark, N. J., July 17—indefinite.
RIVERVIEW: Louisville, Ky., July 16—indefinite.
SCOTT PLAYERS (L. N. Scott, mgr.): St. Paul, Minn., July 2—indefinite.
SHERMAN: E. St. Louis, Ill., June 4—indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Aug. 5—indefinite.
STERLING (Sterling and Wilson, mgrs.): Grimsby Beach, Ont., June 26-Sept. 2.
STODDARD (W. L. Stewart, mgr.): London, Ont., May 24—indefinite.
STUBBS-WILSON (Harry O. Stubbs, mgr.): Columbus, O., May 29—indefinite.
SUBURBAN (Oppenheimer Bros., mgrs.): St. Louis, Mo., May 14—indefinite.
TEMPEST (J. L. Tempest, mgr.): Ashland, Pa.—indefinite.
THOMAS PLAYERS (Frank M. Thomas, mgr.): St. Joseph, Mo.—indefinite.
TRAVERS-VALE: Hoboken, N. J., May 1—indefinite.
TREMONT: New York city—indefinite.
TRIPLETT, WM. (Hugh Lashley, mgr.): Charlotte, N. C., June 12—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Williamsport, Pa., May 29—indefinite.
VANCE, WILLIAM (Robert Blaylock, mgr.): Des Moines, Ia., July 9—indefinite.
WEST END (M. Wallace, mgr.): St. Louis, Mo., May 28—indefinite.

TRAVELING STOCK COMPANIES.

ANDERSON, CLAYTON, PLAYERS (Clayton Anderson, mgr.): Columbia, Mo., 31-Aug. 5.
BAIRD, GRACE (Dave R. Curtis, mgr.): McAlester, Okla., 30-Aug. 5, Muskogee 6-12.
CHICAGO STOCK (Charles RossKam, mgr.): Niagara Falls, N. Y., 5-30.
COOK'S (Carl W. Cook, mgr.): Champaign, Ill., 31-Aug. 5, Belleville 7-12, East St. Louis 14—indefinite.
GREAT WESTERN (Frank R. Dare, mgr.): Lawton, Okla., 23-Aug. 5.
HALL, DON C. (Don C. Hall, mgr.): Rhinelander, Wis., 31-Aug. 6, Antigo 7-13.
HICKMAN-BESSEY (James D. Proudlove, mgr.): Hot Springs, Ark., 31-Aug. 13.
MAHER, PHIL (Phil Maher, mgr.): Massena, N. Y., 31-Aug. 5, Gouverneur 7-12.
NESTELL'S ASSOCIATE PLAYERS (E. H. Nestell, mgr.): Albion, Mich., 31-Aug. 5.
NICKERSON BROS. (Chas. A. Morrill, mgr.): Iola, Kan., 30-Aug. 5.
SPENCE THEATRE (Sohns and Bavis, mgrs.): Hugo, Okla., 31-Aug. 5.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 5—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Palisades Park, N. J., June 12—indefinite.
ARMSTRONG MUSICAL COMEDY (Edward Armstrong, mgr.): Los Angeles, Cal., July 9—indefinite.
BLAISDELL, WILLIAM (William Lavine, mgr.): Newark, N. J., July 17—indefinite.
BRIGHT EYES (Joseph Gaites, mgr.): Allentown, Pa., Aug. 10.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Atlantic City, N. J., 31-Aug. 5, South Bend, Ind., 7, Marietta, O., 8, Appleton, Wis., 9, Grand Rapids, Mich., 10, Waterloo, Ia., 11, Sioux City 12.
CARLTON OPERA: Celeron, Jamestown, N. Y., May 29—indefinite.
CENTRAL PARK OPERA (Lester Templeton, mgr.): Albany, N. Y., May 27—indefinite.
CURTIS MUSICAL COMEDY (Arlen Curtis, mgr.): Kansas City, Mo., July 16—indefinite.
DEINER'S MUSICAL COMEDY (Geo. L. Barton, mgr.): Benton Harbor, Mich.—indefinite.
DELMAR MUSICAL COMEDY: St. Louis, Mo., May 28—indefinite.
FOLIES BERGERE (H. B. Harris, mgr.): New York city July 31—indefinite.
FOLLIES OF 1911 (Florence Ziegfeld, mgr.): New York city June 26—indefinite.
GIRL OF MY DREAMS (Joseph Gaites, mgr.): New York city Aug. 7—indefinite.
HAJOS, MIZZI (Werba and Luescher, mgrs.): Atlantic City, N. J., Aug. 7-12.
HARTMAN, FERRIS (C. V. Kavanagh, mgr.): Baker City, Ore., 2, Weiser, Ida., 3, Boise City 4, 5, Nampa 7, Pocatello 8, Logan, Utah, 9, Ogden 10, Salt Lake 11, 12.
HOFFMAN, GERTRUDE (Gest and Comstock, mgrs.): New York city Aug. 7—indefinite.
HOMAN MUSICAL STOCK: Providence, R. I., May 1—indefinite.
JACK AND THE BEANSTALK (J. C. Williamson, Ltd., mgr.): Auckland, New Zealand, July 24-Aug. 5, New Plymouth 7, Wanganui 8, 9, Palmerston North 10, 11, Hastings 12, Napier 14, 15, Masterton 16, Wellington 17-26, Christchurch 28-Sept. 6, Oamaru 7, Dunedin 8-14, Invercargill 15, 16.
JOLLY JOHN LARKINS (Tom Morrow, mgr.): Boonton, N. J., 2, Asbury Park 3, Morristown 4, Red Bank 5, Long Branch 7, Freehold 8, Lakewood 9, Millville 10, Vineland 11, Salem 13.
LITTLE MISS FIX-IT (Messrs. Werba and Luescher, mgrs.): Chicago, Ill., May 22-Sept. 9.
MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): New York city 14-Sept. 9.
MANHATTAN OPERA (Robt. Kane, mgr.): Elmira, N. Y., May 21—indefinite.
MISS NOBODY FROM STARLAND (Mort Singer, mgr.): Duluth, Minn., Aug. 3.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.
RORICK GLEN OPERA (George Lydiz, mgr.): Elmira, N. Y., May 29—indefinite.
SHEEHAN OPERA (Jos. F. Sheehan, mgr.): Detroit, Mich., July 24-Aug. 19.
SURATT, VALESKA (Lee Harrison, mgr.): New York city June 22—indefinite.
SWEET SIXTEEN (John B. Wills, mgr.): Oakman, Ala., Aug. 10.
VALLEY PARK OPERA (Morton and Fitzgerald, mgrs.): Syracuse, N. Y., June 12—indefinite.
WHALOM PARK OPERA: Fitchburg, Mass., June 19—indefinite.

BURLESQUE.

FEHMAN SHOW (Jack Singer, mgr.): Toronto, Ont., Aug. 12-19.
GAY WORLD, THE: Toronto, Ont., 29-Aug. 5.
MERRY WHIRL (Gordon and North, mgrs.): New York city June 12-Aug. 12.

CIRCUSES.

BARNUM AND BAILEY'S: Hornell, N. Y., 2, Elmira 3, Waverly 4, Cortland 5.
BUFFALO BILL'S WILD WEST: Moline, Ill., 2, Davenport, Ia., 3, Clinton 4, Cedar Rapids 5.
FOREPAUGH-SELLS BROTHERS: Atlantic, Ia., 2, South Omaha, Neb., 3, Fairbury 4, Phillipsburg, Kan., 5, Pueblo, Colo., 7, Colorado Springs 8, Denver 9, Boulder 10, Fort Collins 11, Greeley 12.
HONEST BILL'S: Coon Rapids, Ia., 2, Bayard 3, Bagley 4, Panora 5.
101 RANCH WILD WEST (Miller Brothers and Arlington, mgrs.): La Grange, Ind., 2, Decatur 3, Marion 4, Frankfort 5.
SELLS-FLOTO: St. Cloud, Minn., 2, Superior, Wis., 3, Duluth, Minn., 4, Brainerd 5.

BANDS.

BALLMAN'S: Bismarck, Chicago, Ill.—indefinite.
BANDA ROSSA: Luna, Cleveland, O., June 11—indefinite.
BIANCA'S: Washington, Philadelphia, Pa., May 27—indefinite.
CAPUTO'S: Kennywood, Pittsburgh, Pa.—indefinite.
CAVALLO'S: Forest, St. Louis, Mo.—indefinite.
CIRICILLO'S ITALIAN: Indianola, Columbus, O.—indefinite.
CREATORE'S: American League, Boston, Mass., July 17-Aug. 19.
FERULIO'S: Electric Park, Kansas City, Mo.—indefinite.
GARRAMONTE'S: Ontario Beach, Rochester, N. Y.—indefinite.
GRAND OPERA HOUSE (Al. E. Gaylord, conductor): Steeplechase, Rockaway Beach, N. Y.—indefinite.
LULA'S ORCHESTRA: Electric, Baltimore, Md.—indefinite.
PASSERI'S: Washington, Philadelphia, Pa.—indefinite.
PRYOR, ARTHUR (Don W. Stuart, mgr.): Asbury Park, N. J., July 3-Sept. 10.
ROYAL VENETIAN: Ocean, Long Branch, N. J., July 1—indefinite.
RUSSIAN SYMPHONY (Modest Altschuler, conductor): Philadelphia, Pa., July 16-Aug. 5.
SCHENCK, ELLIOTT (Charles Strakosch, mgr.): New York city July 3—indefinite.
SIRIGNARO, FELIX: Fontaine Ferry, Louisville, Ky.—indefinite.
STANARD'S: Forest, Kansas City—indefinite.
TUMA, KARL: Riverview, Chicago, Ill.—indefinite.

MISCELLANEOUS.

COBURN'S GREATER MINSTRELS (Frank Coburn, mgr.): Cincinnati, O., Aug. 6-Sept. 4.
GREAT EMPIRE SHOW (W. L. Wyatt, mgr.): New Castle, Pa., 31-Aug. 5.
HOWE'S PICTURES: Baltimore, Md., July 24-Sept. 2.
MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Rockland, Me., Aug. 3-5, Belfast 7-9, Rockport 11, 12.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Turin, Italy, Aug. 1-15, Milan 17-29, Genoa Sept. 1-7, Rome 9-16, Tunis, Africa, 18-25.
RICHARD AND PRINGLE'S MINSTRELS (Holland and Filkins, mgrs.): Seattle, Wash., 1-5, Aberdeen 6, Montesano 7, Elma 8, Olympia 9, Tenino 10, Centralia 11, Kelso 12.

NOW ON SALE

THE NEW DRAMATIC MIRROR

Date-Book

Seasons 1911-12-13

AND

Directory of Producing Managers, Agencies (Dramatic and Vaudeville), 1910 Census

PRICE BY MAIL 30 CENTS

Orders Filled Promptly Upon Publication

We cannot insure proper delivery unless sent by registered mail, for which the customary fee, 10 cents, will be charged.

A few copies of issues previous issues may still be had. Dates furnished upon request.

Address DATE-BOOK DEPT.,
121 West 42d Street, New York

CLARA TURNER

Wants Good Location for Stock, after week of Sept. 3, season 1911. Company up in forty first-class plays. Now in her fourth triumphal season at Vollmomet. W. F. BARRY, Mgr., Updegraff Hotel, Williamsport, Pa.

The Great Raymond

Desires to purchase outright first-class theatre in city of 100,000 or more, Middle West.

Address W. W. SAUNDERS,
American Consulate, Paris.

Headquarters for

PLAYS

Specially Selected
STOCK or REPERTOIRE

SAM'L FRENCH

28 West 38th Street, - New York

GEORGIA WOLFE

Dramatic and Musical Agency

BRADY'S PLAYHOUSE, 127 West 48th Street

WANTED AT ONCE

Sixteen year old girls; also people in all lines for Summer and Fall productions.

SCENERY

W. CROSBIE GILL

WALLACK'S THEATRE NEW YORK

Productions, Vaudeville Acts and Aniline Dye Scenery.

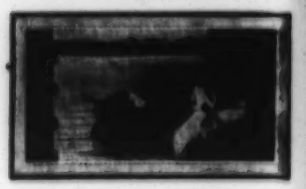
SCENERY

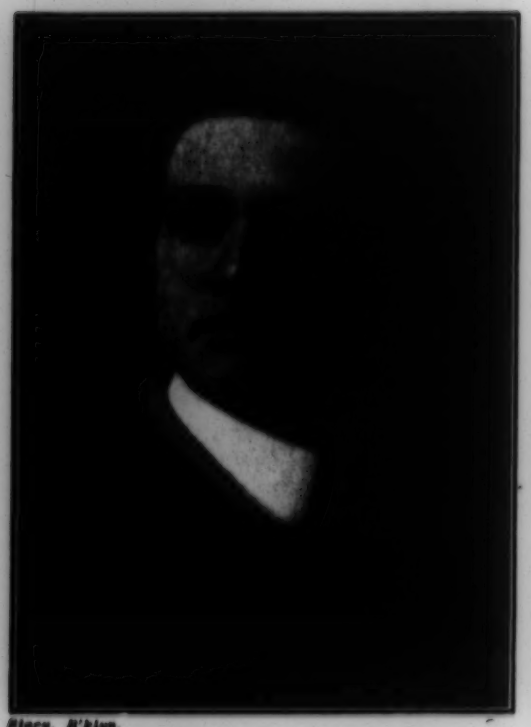
All kinds of new and second-hand sets always in stock. Sale or hire. Property and carpenter shop. 15,000 feet of light and clean storage room. H. P. KNIGHT, 140th St. and Mott Ave., N. Y. C. (20 minutes from Theatrical District.) Mott Ave. Station, Bronx Subway. 'Phone 1631 Melrose.

Typewriting Theatrical Copying, Authors' Mss. Mimeographing. Expert handling guaranteed.

MISS LOTTA RUELBERG 45 West 34th Street

MOTION PICTURES





Biscy, B'klyn.

LAWRENCE TRIMBLE
Of the Vitagraph Players

"SPECTATOR'S" COMMENTS

THE value of the motion picture film for the preservation of historic records is pertinently mentioned by Alexander Konta in a recent communication to the *Evening Post*. After mentioning the various means of preserving records for future ages and commenting on the durability of the photographic plate, Mr. Konta says:

> Still more, we have begun to utilize the moving picture as a record, not, however, as yet with a view to its future historical value, but rather as an entertainment of the day, a gratification of purely temporary and contemporary public interest. What becomes of these films after they have served their immediate commercial purpose few could say. It is not likely, however, that they are preserved. To their ultimate historic value we have barely begun as yet to give serious and systematic thought.

* * * *

It should please Mr. Konta and no doubt others to know that his fears are not being realized, when he says that "it is not likely that they (films of historic value) are preserved." Quite the contrary is the case. It is the practice of all film makers to store and preserve all their negatives with great care. While much of the material thus stored for the future is of trifling or no value at all, there is scarcely a manufacturer of consequence who has not at least a few negatives that may be counted almost invaluable in the sense referred to by Mr. Konta, and these negatives it is altogether inconceivable will ever be destroyed. The wide range of subjects and the number already accumulated would perhaps surprise Mr. Konta or anybody else not familiar with the facts. No great event now takes place anywhere in the world that the motion picture photographer is not on the spot. The recent coronation in London was recorded by the cinematograph for a score of companies. Crowned heads, statesmen, soldiers and persons of note the world over are to be seen prominently and some of them many times over in films that have been produced during the past few years.

* * * *

Many subjects of special interest to Americans can be readily recalled. Who can dispute, for instance, the unique value of the Vitagraph film made in March, 1909, showing the Taft inaugural ceremonies which took place in a blinding snowstorm. Both President Taft and his predecessor appear in this film. There are other films by various companies showing excellent views of both these distinguished citizens—one of them by the Selig Polyscope Company presenting numerous views of Mr. Taft in Panama, together with interesting exhibits of the canal progress at that time. The Edison Company has a short negative that may justly be said to be worth many times its weight in gold. It consists of a few feet of film showing Mark Twain in characteristic poses. Does any one imagine that that negative will ever be permitted to see the junk pile? The Biograph Company has a negative, of almost if not quite equal sentimental as well as historical value—a film showing Joseph Jefferson in different scenes of Rip Van Winkle. The pictures were made some years before the great actor's death, and copies were reproduced from the original negative at the time of his funeral. In its fireproof vaults, built especially for preserving negatives at the right temperature and moisture for effectual durability, the Biograph Company, like most other important film producers, has numerous other important negatives in storage, among which may be mentioned war scenes taken in Cuba and the Philippine Islands during and following the Spanish-American War, prints from which were presented to the War and Navy departments for record purposes; numerous views of Queen Victoria, King Edward, King William and other royal personages, besides many views of noted Americans. Another Vitagraph film of special value shows Commander Peary shortly after his return from the North Pole. There is also a negative owned by the Great Northern Company of Denmark showing Dr. Cook's reception in that country, that may not now be considered worth quite so much as the Peary film, but whatever its value, the negative still exists and is not likely to be destroyed. But why prolong the individual list? It might be made almost endless, even at this early period in the history of the motion picture film, covering famous personages from Tolstoi and Sarah Bernhardt up or down, as the reader may prefer to look at it, to William Jennings Bryan.

* * * *

In the field of public events may be included such negatives as those illustrating the Hudson-Fulton celebration and similar happenings, numerous sporting subjects, and more important than all, perhaps, as records of customs, costumes and peoples in every part of the world, are the multitudes of travel, scenic and industrial films. All these are preserved in the negatives and have even been catalogued to the number of several thousand, for possible future educational use, by George Kleine, of Chicago. Altogether, it may be said that very fair progress can be noted in the making and preservation of films that will some day possess great historic value. It will perhaps remain for the future to collect them together into a central library.

* * * *

Try, as many of the best film companies will, to maintain truthfulness in detail and atmosphere of dramatic films, they occasionally fall into errors which escape the great mass of spectators, but which, unfortunately, are glaring faults to the few persons who may happen to be well posted on the particular points involved. An expert on military costuming called a MIRROR representative's attention to a defect in a recent film which had appeared to most people to be flawless. A company of United States cavalry was represented as riding horses equipped with cowboy saddles instead of regulation military saddles. The error, apparently trifling, is one which is said to be common to many film companies, but it must be distracting to those spectators who are acquainted with army conditions. Captain Peacock in a recent letter mentions other points in which some companies display ignorance of military customs. He asks: "Why do soldiers and officers salute with their hands to their foreheads when they have their hats or caps off? A bare-headed soldier," he explains, "never salutes, except he be a militiaman who doesn't know any better, and officers do not touch their caps in salutation every time they address a comrade in uniform. As an ex-military man, I often suffer severe pangs at the ignorance shown. Soldiers should always salute with the hand furthest away from the officer." All of which goes to prove again what has been argued in these columns several times, that picture producers might easily guard against blunders in

THE RETURN OF THE PRODIGAL SON
From a Film by the Eclair Company

Bangs, N. Y.

SIDNEY DREW
With the Kalem Stock Company

detail by always employing an expert adviser for each film dealing with any special subject—a soldier for a military picture, a railroad man for a railroad story, a farmer for a farm story, and so on. It would mean merely an extra name on the payroll each time.

* * * *

THE MIRROR has received a letter from a well-known picture player warmly indorsing the protest made two weeks ago by this paper against the shameful attempt of the Belmar Motion Picture Company to make goulish capital out of the tragical drowning of poor Albert Brighton, who was acting in a water scene for that company when he met his death. The correspondent asks that THE MIRROR "call upon all decently minded persons connected with the manufacture, distribution and exhibition of motion pictures to form a movement to suppress" the objectionable film. Such an appeal should be unnecessary. No "decently minded persons" are at all likely to have anything to do with the film, and happily in the picture business, taken all in all, the persons who are not "decently minded" are in insignificant minority. The film will, in all probability, suppress itself.

* * * *

Some may wonder why it is that a finer sense of decency and taste may be expected in the motion picture business than on the regular stage. The reason would appear to be due, not so much to a superiority of managerial brains as to the compelling influence of public opinion. The salacious and brutal on the stage appeals to only a few, who are, however, sufficient in number and wealth to make it pay the producer. Motion pictures, on the contrary, appeal to and must have the support of all the masses. Now the masses are not evil-minded, degenerate or debased. They will not tolerate anything like the license that is permitted in certain cases on the stage. And right here, by the way, is another argument against official censorship of motion pictures. There is less excuse for censorship meddling with pictures than with any other class of amusements. The public is the best and most powerful censor, and if The Spectator be not badly mistaken, this Belmar case will prove it.

* * * *

It is most pleasing to note that motion picture plots or stories have received well deserved recognition from the discriminating New York *Herald*, which says editorially in a recent issue, in discussing the few existing opportunities for the embryo dramatist to obtain schooling of any value in the art of dramatic plot construction:

> There is one excellent school that the would-be dramatist can well afford to attend and from which he can learn a great deal about the difficult art of dramatic construction. That is the modern moving picture show, which presents brief dramas, played in pantomime, so obvious that not even the dullest brain can fail to grasp their full significance and in many cases so well constructed as to hold the attention of the audience from beginning to end.
>
> Even the poorest of these little plays contains a helpful lesson for the youth who is struggling along

under the tuition of some pedantic ignoramus who has hopelessly befuddled his brain with ecstatic visions of the "literary drama." In the swiftly moving films he will see real drama, of varying degrees of merit, to be sure, but drama for all that, expressed by what is done rather than by what is said, and thus conveying a lesson which, once learned, is half the battle won.

This is the truth and well presented. The *Herald* is to be congratulated for daring to commend so sensibly the much despised motion picture drama, which in most newspaper offices is still looked upon as something to be joked about, so far as genuine dramatic merit is concerned.

* * * *

Recurring to the subject of directors who invent their own photoplays, a Los Angeles publication states that "James Youngdeer is distinguished as one of the few directors who writes all his own scenarios," and he is reported as saying that "the only two that he has used other than his own were failures." Goodness, gracious, mercy on us! Did all his own scenarios turn out to be stupendous successes? What? THE SPECTATOR.

APPRENTICESHIP CLAUSE STANDS.

(Special to The Mirror.)

ALBANY, N. Y., July 31.—Governor Dix on Friday vetoed Senator Duhamel's bill in relation to license to operate moving picture machines and apparatus. The Governor in a memorandum filed with his veto message says this bill amends Chapter 252 of the laws of 1911 by eliminating from the present law a provision providing that a license shall not be granted to an applicant to operate moving picture apparatus unless he shall have served as an apprentice under a licensed operator for a period of not less than six months prior to the date of application. The Governor also states that he is not satisfied that this amendment is wise and for that reason disapproved of the bill. Chapter 252 of the laws of 1911 was Assemblyman James J. Walker's bill, which was passed by the present Legislature and signed by Governor Dix June 6. The Duhamel measure aimed to repeal the most important feature of the Walker act. G. W. HERRICK.

NEW MOVING PICTURE CORPORATIONS.

The United Motion Picture Exhibiting and Manufacturing Enterprises of New York City filed articles of incorporation with the Secretary of State at Albany July 27. The company has a capital of $50,000 and is formed to own and lease moving picture and other theatres; also to manufacture moving picture accessories. The directors are Joseph F. Confel, Thomas G. Wiley, 20 East Fourteenth Street; James F. Ryan, 225 Brown Place, New York city.

The Powers Motion Picture Company of Yonkers, N. Y., has also been incorporated to deal in moving picture films, machines and supplies. It has a capital of $100,000, and the following directors: Patrick A. Powers, Thomas W. Evans, and Edwin F. Murphy.

ALLEGED INFRINGING DANTE FILM SEIZED.

The Monopol Film Company, of 145 West Forty-fifth Street, New York city, on Friday, July 28, procured a writ of seizure from Judge Ward, of the United States Circuit Court, under which the United States marshal seized over 20,000 feet of the moving picture film, Dante's Inferno.

The Monopol Film Company claims exclusive rights to this film from the Milano Films Company, of Milan, Italy, the originators.

The seizure was made from the National Film Distributing Company and B. E. Clements, operating under contract with them, who claim to have rights to a Dante's Inferno film made by the Helios Company, of Italy. The law under which the seizure was made is the United States copyright law. The Monopol Company copyrighted the original Milano film and charges that the rival film is a copy.

KINEMACOLOR CORONATION OPENING.

The Kinemacolor film, showing views in colors of the coronation ceremonies and festivities, opened Saturday, July 29, for regular runs in New York at the Herald Square and West End theatres. The film is reviewed elsewhere.

DANTE'S "INFERNO" OPENING.

The Milano production of Dante's Inferno, reviewed elsewhere, opens for regular public exhibition in America in the Shubert houses Aug. 14, commencing in Baltimore and following in other cities. Two illustrations shown on this page are taken from scenes in this notable film.

GOSSIP OF THE STUDIOS.

Gladden James, working in a picture called A Gay Bachelor for the Solax, came very near being drowned recently. He fell into the ocean by accident, and not being able to swim was fished out with difficulty. The realism of the fall, however, fitted in so well with the story that the film which was being photographed at the time, will be used.

Jane Fernley is a new addition to the Reliance stock, playing leading parts.

And now it is rumored that Nat Goodwin is going into motion pictures. It is said that he is organizing his own manufacturing company, will superintend the directing and will appear in many of the principal roles. The genial comedian is cutting out a large contract for himself, in the carrying out of which he has the best wishes of THE MIRROR.

E. A. Brininstool writes from Los Angeles that the reported serious illness of "Daddy" Richardson, of the Selig stock, is an error. He is as "hale and hearty as any man having the full vigor of manhood," Mr. Brininstool adds, "and he tells me his health never was better." Mr. Richards reports that the Seligs have just returned from one of the numerous islands off the Los Angeles coast, out beyond Catalina Island, where they have been taking some wonderfully interesting pictures with smuggler scenarios and sea sketches worked in. He tells of a marvelous "painted cave" which they ran across and which will be exhibited in one of the smuggler pictures.

The Powers Company is preparing to release a series of dramas adapted from the Indian tales of J. Fenimore Cooper.

The Seligs are adding considerably to their Edendale studio, which is now one, if not the leading, attraction at the pretty Los Angeles suburb. It is probably the finest studio in the world, and has all the latest up-to-date appliances, including shower baths, Jap servants to wait on the troupe, elevators and a marvelous equipment all through.

Will Gregory, the theatrical booking agent, who is establishing a branch for the engagement of players for motion picture companies, announces that George Nichols, an experienced assistant director, has been engaged as director by the Thanhouser Company, replacing Barry O'Neil, who goes to the Lubin Company.

S. E. V. Taylor, who is touring Europe with his wife, Marion Leonard, writes from Rome that the hot weather fails to keep two pilgrims from visiting all the shrines. He says there is a motion picture show 100 feet from the ancient Forum.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Zaza," of San Francisco, who innocently writes that she is a new reader of THE MIRROR, is puzzled to understand why Biograph questions are not answered. "I do not understand," she writes. A great many other people say the same thing even after explanations have been given. The position of THE MIRROR in this matter is explained elsewhere in these replies. Florence Turner is still with the Vitagraph Company and her charming face may be looked for soon.

Linton Wells, of Denver, Colo., quite agrees "with Miss D'Arcy in regard to fewer farces and more refined comedy; fewer coarse cowboy films and more American historical and social scenes." Mr. Wells adds:

I think that the Edison Company has started out fine in their historical series. I think The Minute Man one of the best pictures I have ever seen. . . . Long live THE MIRROR and The Spectator.

To all of which The Spectator votes aye, especially to the last remark.

A. S. Gibson, Binghamton, N. Y., will probably realize after reading these columns a while longer that Biograph questions are taboo. Other questions refer to films of which the makers' names are not given. The labor of answering these inquiries is such that readers are requested to name the manufacturer in each instance if possible. This reader's letter concludes with the following appreciative comment:

The moving picture section of THE MIRROR is certainly the best ever; in fact, the entire paper is splendid, although I am more interested in the picture section. Among the film producers I think that the Biograph Company "has it all over the others like a tent." The Vitagraph Company is the only one that can come within striking distance of them in any part of the photoplay business. I only wish the Biograph people produced more films.

Beth Ambrey, of Washington, D. C., thinks Essanay players should be better spellers, and instances the leading woman in She Got the Money, who "sat down and wrote a note spelling 'separate,' 'seperate.'" The players do not themselves usually write the letters which they appear to write and which are flashed on the screen. Some one else does the actual writing, and it would appear that once in a while it is the office boy. Miss Gibson played the lead in Rescued in Time, and Florence Lawrence in The Snares of Society (Lubin).

K. A. W., New York, voices a complaint which others have no doubt felt, regarding the omission from MIRROR reviews of certain new films each week. The thing has been unavoidable up to the present time, but it is hoped that it can be overcome very soon. MIRROR reviewers have been seeing all new licensed releases at the Keith and Proctor houses. These theatres show four new reels daily, and as long as four was the limit of production the reviewers had no difficulty in covering all releases. But now that one and two extra films are coming out each day, it leaves the surplus output unwitnessed, until new arrangements can be perfected.

C. Marion, New York city: The messenger boy in Susceptible Dad (Solax) was played by Frank Griffen. The leading woman in In the Gray of Dawn (Reliance) was probably Marion Leonard.

Gertrude Isenberg and Elizabeth Davidson, of Greenville, Miss., want to know what company Reva Greenwood is now connected with. She is with the Kalem Eastern stock and appeared in some of the Bertie comedies. THE MIRROR draws the line on matrimonial questions, as has been remarked before.

Swindlers lashed by demons — Hypocrites weighted by their leaden cloaks

TWO NOTABLE SCENES FROM DANTE'S INFERNO

Reviews of Licensed Films

A Country Cupid (Biograph, July 24).—Here is another delightfully fresh story of country school life with its human, almost real, characters—boys, girls, school ma'rm and country lovers. There is melodrama in the story, but it thrills without appearing to be out of place. The pretty teacher and her lover, a young man of the farm, quarrel. She starts to relent and writes him a note, but changes her mind and throws the missive in the waste basket. A little boy, who worships the teacher, as small boys often do, rescues the note and mails it. It reaches the lover and brings him to the schoolhouse just in time for him to save the teacher from the crazy assault of a half-witted youth with a gun. The acting and management are of the best quality.

The New Operator (Lubin, July 24).—He was a motion picture operator, or thought he was, and went out to take some street scenes as a try-out. The interest of the film lies in the odd jumble of upside-down, slanting and badly timed scenes that resulted.

Wifey's New Hat (Lubin, Aug. 24).—There is good meat in the plot of this farce comedy, but some of it is damaged by the construction of the story, some by the management and some by the acting. Enough of the wit is left, however, to afford numerous laughs. When hubby refused to buy a new hat for his wife, overdoing his facial contortions, wifey wrote to her father, got a check and bought the creation. Hubby got jealous and thought the milliner's clerk gave her the hat, although it took a subtitle to make this understood. Then hubby's bank was about to fail (another sub-title) and he drew all his money out, carrying it home like so much waste paper, in his hand. A crook saw him and followed. Hubby put the money in the safe and wifey removed it, putting her new hat in its place. The crooks robbed the safe, smashed the hat in disgust, and escaped. Hubby saw the safe empty and was in despair until wifey produced the money and got enough of it to buy a dozen hats.

The Sheriff of Tuolumne (Selig, July 25).—The fine atmosphere and natural acting which have come to be features of so many Selig Western films are again present in this fine story, which in itself has romantic qualities to commend it. The sheriff loves a girl, but doesn't know that she returns the love. He thinks she favors a young miner. This miner has discovered gold in a creek and two crooks try to jump his claim. One crook shoots from ambush, killing his own pal by mistake. He accuses the innocent miner, who is obliged to run for safety, being pursued by the other miners, bent on lynching him. The girl permits him to hide in her house, and the sheriff, still thinking she loves the fugitive, finds him there, but lets him go—all for love of the girl. The lynchers at last capture the young fellow and are stringing him up, when the sheriff arrives, discovers by the two revolvers which fired the guilty shot and frees the innocent prisoner. Then he gets his reward by learning, to his astonishment, that he himself is the one the girl loves. Hobart Bosworth played the sheriff with many fine touches. Jack Conway was the miner and Bessie Eyton the girl.

Five Bold, Bad Men (Essanay, July 25).—There is novelty and wit in this comedy, even if it is not overburdened with consistency. The bad men are blackhanders, and they write a note to an Italian who has just inherited a fortune, to come across with $10,000. The wrong Tony gets a note and a telegraph lineman helps him put up a job on the crooks. They attach wires and a battery to a tin box which they place in the spot fixed for the money to be left. The crooks pick up the box and are beautifully shocked, the effect being enhanced by trick photography. Then the crooks are marched off to the police station.

Mr. Wise, Investigator (Essanay, July 25).—Mr. Wise, who looks wonderfully like caricatures of Charles Murphy, of Tammany Hall, is appointed official investigator for the county and goes around poking his finger and nose into all sorts of affairs, the milk business, the assessment of personal property, the glue business, and so on, always getting into mussy trouble and finally landing in the town lock-up, which he had investigated by letting the prisoners loose.

Treasure Trove (Vitagraph, July 25).—The settings and the characters in this film are the typical and it is so delightfully well played that one may feel it is about as fair a representation of life as it is possible to see. The story concerns two old sisters of the past decade who are obliged to put up a sign announcing the sale of their antique furniture. It is sold and to be sent when the elder sister has a dream in which one of her ancestors warns her of a parchment in the desk. While asleep she goes to the desk and does something not quite clear to the spectator—touches a secret spring, perhaps. In the morning a letter is found showing where the family had buried their wealth a century before on the approach of the British. After digging up the old chest of course the sisters did not sell their furniture. The acting of the sisters is vivid and the story is made both logical and convincing from its great care manifested in the small matters in technique and production.

The Younger Brother (Edison, July 25).—One finds this dramatic story very absorbing; it seems to fully realize all its possibilities and brings forth the fundamental theme and lesson in the drama in a very logical and convincing presentation. It is ably acted in every particular and the settings are likewise notable. The elder brother starts the younger at the gambling table and later when Morton, the father of the elder brother's fiancee, threatens to expose the younger man if he does not pay his debts, the older brother gives him more money to win back his losses. He fails and, in desperation at the club, steals one of Morton's checks and forges it. The elder brother, feeling that he is ultimately to blame, assumes the guilt, until his sweetheart's suspicion is aroused by one of his old letters. She then questions the younger brother, who has come to take back his brother's presents, and he breaks down and tells the truth. Old Morton was evidently more kindly disposed than the boys imagined, as there was no indication of arrest.

At the Gringo Mine (Melies, July 27).—Fine treatment and acting makes this story effective. There is also a novel and sensational situation, well worked up, and holding attention strongly, but lacking seriously in psychological consistency. Four miners who have been refused a raise of wages capture the owner and foreman, bind them to a tree and arrange a dynamite bomb to murder them. The owner's daughter reaches the scene while the miners, some distance away, are arguing and hesitating over who shall press the button. At last in a fight they discharge the bomb, and later when they see the intended victims alive, having been freed by the girl, they are so relieved at their failure to become murderers that they forget their grievances. The owner is equally gracious. Now the fact is that we cannot conceive that men, normal enough to labor for a living, could have plotted a murder, as fiendish as it was useless. One man might, if he were crazy, but four—the idea is not admissible.

The Last Drop of Water (Biograph, July 27).—The Biograph has given us in this subject another remarkable story of early pioneer life in the great West, the scenes showing the wagon trains crossing the cactus covered desert, the Indian attack and the emigrants' resistance within the rude defense formed by their wagons, being realistic to the last degree. One could well imagine that it might have been precisely so. The story is gripping. The defenders run out of water and two men go for a fresh supply. One of these is the worthless, hard-drinking husband of a young and pretty wife. The other is the unsuccessful suitor for the girl. The two men struggling across the desert are perishing from thirst and the drunkard redeems himself by giving the last drop to his companion, who is thus able to go on, reach water and return with a supply to the camp. Soldiers finally come to the rescue, the Indians are driven off and the drunkard is found dead. His life had paid for the safety of the others.

Rubber Industry on the Amazon (Selig, July 25).—This is an industrial, showing how the rubber sap is gathered, evaporated, collected in large balls and shipped to market.

During Cherry Time (Lubin, July 27).—One finds this a both entertaining and pleasing little comedy, but it seems to lack something of the fascinating humor and pointed action that one has been wont to find in a Lubin film of this nature. It is, however, above the average. From the way the story was managed Harry was easily mistaken for his sweetheart's brother. They were exceedingly happy among the cherries until the actress came. The mother and daughter failing to arouse Harry by threats of leaving, write his brother. Of course, on his arrival he, too, succumbed to the actress, but upon telling her that she was causing trouble in loveland the actress found a way to prevent the disaster. She dressed Harry's plain, little sweetheart in puffs and curls and her own fine clothes. Then Harry found her and, deserted by the actress, readjusted his heart, which seems to point a moral.

That City Feller (Selig, July 24).—Here is a thoroughly entertaining story made convincing by its natural and characteristic treatment of certain types of country people, and also commendable in its handling of the story which might have been so easily made a mawkish melodrama. The villains are naturally conceived characters. Charley was a city boy that lost all at the gambling table. He sold all his valuables and went as far as his money would take him. It was the village of Readville. Here he obtained a position as grocery clerk, aroused the ardent passion of all the village belles and incidentally made great friends with the grocer's dog. When Joe saw him running off with his sweetheart, the judge's daughter, he and Chuk concluded to ask him hunting. When they had him out in an old shack in the woods they would confine him in the cellar with the trap nailed down until he promised to leave the village, but "Bruse," the grocer's dog, went back and summoned nearly all the village, thus exposing their infamy and causing their arrest.

Raising Ostriches in Egypt (Pathe, July 24).—These birds are kept in separate pens of seven or more in a pen. Their principal food seemed to be finely ground hay. A female ostrich with her young suddenly becoming bold at the taking of one of her chicks is last seen.

The Wreck of the Federal Express at Bridgeport, Conn. (Pathe, July 28).—The photographer managed to get a very comprehensive and complete view of this disaster.

A Trip in the Island of Marken (Pathe, July 28).—This noted island of Holland with its canals and dykes and bridges is given a panoramic view in this film. The peat and vegetable merchants are seen selling their produce along the canal in boats. The picture ends with a view of the harbor and typical fishermen. It also includes a pleasing ocean view representative of sundown and the gloaming.

The Pickle Fiance (Pathe, July 28).—This is a simple tale with not very much substance, but is delightfully well acted, especially by the man. He saves a young girl from exhaustion and persuades his mother to take her in. Later he becomes engaged to her, only to find she has taken up with a tourist. Then she is turned from the house. The coloring is noteworthy.

The Doomed Ship (Edison, July 28).—One finds this story well produced in every particular. Though it is not exactly agreeable in theme, it is illustrative of a man's mental condition under the influence of greed and the result in a conscience stricken life, this being ably brought out by the actor, Moreland, a ship merchant, sent forth to sea an unseaworthy hulk to get the insurance. When he learned that his daughter's lover was to go on it an hour before departure, he sent a letter summoning him to his office. The young man also received a letter from his sweetheart and it is not hard to imagine which mandate he obeyed. The boat was wrecked and cast upon a reef—a realistic scene—and one drew the conclusion that all were lost. Therefore one wondered just how the newspaper received such definite news of the disaster, and could not help being surprised when the lover walked in and upbraided the father, who died from the shock. The appearing of his victims out of the sea as the old man sat on the shore was a novel effect.

Conquering Carrie (Kalem, July 26).—This film is literally two stories, the first telling how Carrie had a party and the second how she was conquered. The second is the more laughable of the two, though the first is amusing from the characteristic incidents introduced; but a story is something more than a series of incidents. Ofttimes titles spoil the humor of the action by foretelling it and not letting the action speak for itself. The first part of the film, as said, showed how Carrie had a party and got a big head. Then the film becomes laughable and amusing, for things happen. Carrie is master of the world in general, does up tradespeople, and sends the little iceman off for repairs. Then Little Willie, who is so tall he gets through the door with difficulty, is appointed to deliver ice. Carrie is done up and behaves herself.

Modes and Customs of the Hindoos (Pathe, July 24).—A continuation of other films of life among these people is herein presented. They are seen bathing in the sacred waters of the Ganges before going to prayer. The burial place of the different castes is then shown, and the manner in which the different castes are designated is described by different coloring. The worship of fire is also shown by its devotees.

Herring Fishing Off Boulogne (Pathe, July 24).—Herring seem very plentiful in the waters of Boulogne. The fleet is seen both coming and returning. The nets are set and then comes the drawing in, which is the most interesting feature of the picture. The boats are filled near to the water's edge and the fishermen wade among the floundering fish. The coloring of ocean and sky in a few of the scenes is remarkably realistic.

Working Elephants (Pathe, July 26).—A powerfully built elephant is herein seen piling logs by the side of a railroad track. It is rather remarkable to see what it is possible for the animal to do with his trunk, tusks and feet.

The Spinster's Marriage (Kalem, July 26).—Played and developed after the manner of regulation French farce, while it might have been a sprightly comedy, this film is not so amusing or pleasing to the adult mind. It is decreed that each bachelor and spinster who is not married within thirty days shall be fined $100. The picture consists in the efforts of an old maid, who bears out the stare tradition to the fullest extent, to obtain a man. Mister Tall and Mister Short, two gentlemen of the road, at length run off with her fortune. Mister Tall marries her and Mister Short assumes to be the little boy, the sight of whom causes the bride to flee. It is not especially clever in its working out.

The Indian Maid's Sacrifice (Kalem, July 28).—This film ranks as a notable production. It is based on an old legend of mission days in southern California and is produced with backgrounds exactly suited to the theme. The Indians appearing in the picture are said to be descendants of the original tribe referred to in the legend. A Mexican young man rescues

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

SELIG

A TRIO OF WINNERS FROM

SELIG

THE MAKER EXTRAORDINARY

AUG. 7

A FAIR EXCHANGE

A Comedy-Drama of New Mexico—replete with strong dramatic situations and good comedy scenes.

Length, approx., 1000 ft. Code, "Alt."

AUG. 8

SLICK'S ROMANCE

SELIG WESTERN DRAMA

True types as they are found to-day in Arizona, where this picture was enacted.

Length, approx., 1000 ft. Code, "Altibago."

AUG. 10

THEIR ONLY SON

A heart gripping story of every-day life that has appeal, sympathy and a moral.

Length, about 1000 ft. Code word, "Aly."

COMING

TWO ORPHANS LOST IN THE JUNGLE

WEEKLY BULLETIN SENT POST FREE. LET US PUT YOUR NAME ON OUR MAILING LIST

SELIG POLYSCOPE CO. INC.

20 East Randolph St., Chicago, U. S. A.

★MELIES★

WESTERN PICTURES

AUGUST 10th

HIS TERRIBLE LESSON

A young man goes on a drinking escapade during which a murder is committed and the bloody knife placed in his hand by the real murderer. He flees the country, and upon his return to visit his sister, is saved from the rope only by the rarest of incidents—a dying man's revelation of the truth. It was the boy's terrible but lasting lesson. LENGTH 1000 FT.

AUGUST 17th, On one reel.

THE LOCAL BULLY

TWO FOOLS AND THEIR FOLLIES

Two comedies of Western life. LENGTH TOGETHER 1000 FT.

A set of seven photos of our leading players $1.00. One sheet poster of the "Star" Films Stock Company 20c.

★ G. MELIES, 204 East 38th St., New York City ★

Western Representative, JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

VITAGRAPH.

5 A WEEK—"LIFE PORTRAYALS"—5 A WEEK

THE CLOWN AND HIS BEST PERFORMANCE

Use Vitagraph Posters. Posters specially made for each Film Subject. Order from your Exchange or direct to us.

THE CLOWN AND HIS BEST PERFORMANCE

A Pleasing Story of the Circus — Tuesday, August 1

The clown's fun succeeds, where the doctor's skill fails, in restoring a little fellow to health.

THE PRICE OF GOLD

What Some Men Pay For It — Wednesday, August 2

To gain it they often lose health and happiness. Full of vivid scenes of real and thrilling Klondike.

THE $100. BILL

The Sights of a Great City — Friday, August 4

It takes us among the unfortunates who live in the Parks, in Chinatown, On the Bread Line, and the Bowery—all embodied in a good story.

THE DEATH OF KING EDWARD III.

Historical — Saturday, August 5

Marvellously dramatic in its acting, and singularly unique in its stage setting of one varied, changing and continuous scene.

INTREPID DAVY

A Sailorman's "Pipe" Dream — Monday, August 7

Davy Jones in Turkey lays siege to the feminine hearts of the harems; finds their charms are grossly exaggerated. Has a hot time getting away.

NEXT WEEK: Tuesday, August 8, "The Long Shirt"; Wednesday, August 9, "Billy the Kid"; Friday, August 11, "The Bell of Justice"; Saturday, August 12, "Birds of a Feather"; Monday, August 14, "For Love and Glory."

The Vitagraph Company of America

NEW YORK, 116 Nassau St. LONDON, 25 Cecil Court CHICAGO, 109 Randolph St. PARIS, 16 Rue Sainte-Cecile

PATHE FRERES FILMS

Coming! Coming!! Coming!!!

The Runaway Leopard

The best comedy ever put out by any manufacturer—surpassing the famous "Runaway Horse," still unforgotten.

Watch, If You Want a Winner

The Medicine Woman

A CORKING good Indian picture that will make the oldest showgoer in your audience sit up and take notice.

Don't Forget Pathes Weekly

In ESSANAY PHOTOPLAYS

FRANCIS XAVIER BUSHMAN

Playing leading roles in Essanay photoplays. In recent photoplays appeared in "Her Dad, the Constable," "God's Inn by the Sea," "The New Manager," etc. Mr. Bushman's theatrical career began sixteen years ago and has been associated with a number of the leading stock companies in the principal cities of the country. Mr. Bushman is an exceptionally fine picture subject and a talented actor.

If You Want a Quality Show, Book These!

Released Friday, August 4

THE NEW MANAGER

(Length, approx., 1000 feet)

A drama of business life, with a strong theme, and deep heart interest. The splendid settings and clever acting are sure to captivate your audiences.

Released Saturday, August 5

THE "TWO-GUN" MAN

The thrilling story of a paid man-killer, and the fight between a great ranch company and a solitary squatter. Every one will like this picture.

(Length, approx., 1000 feet)

Release of Tuesday, August 8

LOVE IN THE HILLS

(Length, approx., 1000 feet)

A Kentucky mountain love story of fine quality. Rugged scenery, splendid acting and an excellent story.

GET ALL ESSANAY POSTERS

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.

5 Wardour Street, London, W.

from bandits an Indian girl and places her in charge of the mission priest. The girl's gratitude turns to love, but her rescuer is betrothed to a young woman of his own race and the love is hopeless. A half breed also loves the Mexican girl and, being repulsed, plots to kill his successful rival. He would do the deed at the annual dagger dance, when the Mexicans would be spectators of the Indian festivity. The Indian girl at the mission learns of the plot, dresses as a boy, performs the dagger dance as a partner of the plotter, and as the latter prepares to plunge his dagger into the body of the unsuspecting spectator she kills him. She then becomes a nun and is saved from the Indians by the power of the church and the priest.

An Amateur Skater (Eclipse, July 26).—This is a well managed tip-'em-up and fall down comic and is good for many laughs. The comedian is rather overgrown for a schoolboy, but the really difficult falls he accomplishes with such appearance of sincerity make the film sufficiently convincing for the purpose.

Satan on a Rampage (Eclipse, July 26).—This type of spectacular trick comic has been done before, but never with more vim. The result is a laughable and interesting film. Satan comes up from below, plays tricks on various people, captures a fair damsel and carries her off to his domain, followed by a flock of pursuers who are bundled off to feed the furnaces.

The Hair Restorer and the Indians (Edison, July 26).—Rather a funny story is related in this farce. The stranded theatrical company hits on a scheme for raising the wind by starting a patent medicine show and selling a hair restorer. All the players were bald and they proved the efficacy of their remedy to their spectators by applying the medicine and secretly slipping on their wigs. Among the buyers were a number of Indians, who applied the restorer internally, got roaring drunk, waylaid the Thespians and scalped their wigged heads.

Bob and Rowdy (Edison, July 26).—The human element in this delightful boy and dog story is worthy of the highest praise, and it is all carried off by the Edison players in the complete spirit of the story. Bobbie (Yale Boss) and Bonton Bull that tore up his sister's hat, smashed valuable statuary and upset the cook. So mamma gave him to the milkman. Thereupon Bobbie recovered the dog at the milkman's house and with his savings, taken from his toy bank, set out on foot with his pet for the great West to capture animals for the zoo, sending a note home that he was taking this tragic step because "we are not wanted at home." The parents follow and overtake the wanderers, and Bob keeps his Rowdy.

The Tale of a Soldier's Ring (Selig, July 27).—The war separates two lovers, the maid for the South; the man for the North. In the course of the war he is sheltered at the home of the girl, where now is situated the Confederate quarters. The Northerner steals a map, but is obliged to return to the house for safety. The girl protects him again, but discovers the map and shows her contempt for him as a spy. The action at this point is confusing, as it seemed as if she were to give him on, and the Confederates walk off seemingly with the knowledge of the Northerner's presence; at least one might thus read the action. Their search in the chamber was likewise none too thorough. The picture is well acted and put on, if not always as coherent as one might wish.

The Sheriff's Punishment (Pathe, July 29).—For this class of story there is more or less uniqueness shown in its development and situation. A girl sends her lover with a letter to her mother, containing the only $50 bill in the place. He stops at the saloon where his packet is picked by the sheriff's colleague, a Spanish girl. The lover writes a note to the girl of his intended absence. The note is delivered by the Spanish girl. He has decided to earn the money back by horse stealing—not a very commendable thing in a hero. The sheriff gets on his track, and he seeks refuge in his sweetheart's home. She hides him in a trunk, which she locks. The sheriff, however, is suspicious of the clothes lying around, and at the Spanish maid gives the girl the $50 bill in payment for a drink. Accused, she turns on the sheriff. It was impossible to understand how the lover appeared in this last scene; he was under arrest, or should have been.

Two Fugitives (Essanay, July 29).—Well acted and gripping, this Western film is something more than a regulation cowboy picture story, although its sentiment would have been more acceptable if it had been shown that the two fugitives claimed, at least, to be innocent of the crimes with which they were charged. One of them, who was wanted for embezzlement in England, learned that his whereabouts was known and that arrest was imminent. He was living happily with wife and children in the West. One day he ran across another fugitive and saved him from his pursuers by hiding him in his home. In gratitude, the second fugitive permitted the English officer to mistake him for the other man and went away with him as his prisoner. As the trick was bound to be discovered in the end, it is presumed that the first fugitive took the opportunity of disappearing again, although this is not shown in the picture.

The Strategy of Ann (Vitagraph, July 29).—This is another boarding school love story, which the Vitagraph people do so well. Toward the end it falls into farce, with the ancient schoolmistress and the girl's father involved in a mess of taffy candy, but it all appears logical enough, although scarcely pertinent, as the young couple were safely married before the taffy got in its deadly work. Ann, charmingly played by Grace Lewis, was sent to boarding school by her father to keep her away from her sweetheart. The young man followed by arrangement and took her out of a window and down a ladder; thence to the parson's. Meantime papa, who had been summoned by the schoolmistress, arrived, and the taffy candy mess followed.

The Quest of Gold (Vitagraph, July 28).—This interesting series of scenes approximating life in Alaska in pursuit of gold is unique. We are shown the struggles and hardships of the gold seekers in locating their claims and working them through the cold Winter of the Far North. The progress into the frozen wilderness, the building of shelter, the sinking of the shaft to pay dirt, and the mining of the gold-bearing earth are convincingly presented. Perhaps the denth of snow and frozen surface was hardly equal to the real thing, but the general effect is there, all superintended by an expert Alaskan gold hunter.

A Cowboy's Deliverance (American, July 24).—This is an exceptionally dramatic Western story, enacted about typical scenery, but the actors do not seem to make as much of the tense situations contained therein as might have been. Therefore the story is not pointed and convincing. A degenerate leaves his wife and quarrels with another man for some reason not explained. Later this man's gun goes off accidentally and kills the degenerate. In a rather remarkable manner, perhaps, in that the men seemed unusually slow, he holds up the sheriff and posse and makes for the wilds. Here he is shielded by the wife of the man he had shot. Not knowing this to be the case, she seeks her husband and learns the truth. She returns vowing vengeance, but it is proven to her by his gun that it was an accident.

Silver King's Dream (Bison, July 25).—This is a pleasing, well done little Indian story, though it makes no great demands on any one. The scenes, especially the camp in the notch of the mountain, are well selected. The story concerns an Indian maid who, when her lover was left on the battlefield, dreamed in the night of his whereabouts and sought him out. It seemed too bad to let the leading lady wear all the pretty Indian clothes and the rest of the women float around in what appeared like wrappers.

The Smugglers (Thanhouser, July 25).—As a story this is fashioned after the old melodrama, where the too cruel guardian abuses and uses the two orphans to further his ends. The exterior backgrounds are actual and, being well chosen, leave little to be desired in that respect, though they do not always seem to be as clear as one might wish. The guardian is a smuggler and to avoid suspicion sends his oldest ward out in his boat to meet a steamer and secure a lot of diamonds that are to be thrown over in a life preserver. She does so, but is observed by a secret service man, who has secured a position on the smuggler's boat, which has been under suspicion for some time. He causes both the guardian and girl to be arrested, but agrees to take care of the younger sister. The older sister is freed at the first hearing and in the daisy field back of his mother's home the hero makes the heroine "a prisoner for life." The story is consistently conceived, but while the actors move with grace and poise before the camera in a satisfying and pleasing style, it has not the more subtle quality that one sees in some other films.

Oh, Baby! (Powers, July 25).—This is a comedy with some laughs in it, but not with as much well defined situation and amusing development as it would have been possible to give it. A man is given a baby to watch while two lovers go off to enjoy themselves, as lovers are wont to do. He cannot get rid of the baby as time goes on, but at last chances upon the lovers, gives the man a thrashing and walks off with the girl, while the concerned mother walks off with the baby.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released July 31, 1911

Mr. Peck Goes Calling

It is Mrs. Peck's birthday and Peck has bought her a ring, she having quite forgotten the date. They make a neighborly call and poor Peck is placed in a very embarrassing position. He falls to sleep and is later taken for a burglar. He escapes, but leaves his coat behind, which is found later by Mrs. Peck. It takes a deal of explanation, backed up by the present of the diamond ring, to convince her that he was a victim of circumstances.

Approximate length, 748 feet.

The Beautiful Voice

An eccentric Frenchman passing along the avenue hears the sound of a beautiful voice and forthwith falls in love with the unseen singer, assuming that she must be as charming as her voice. He bestows upon her several presents before he has the courage to introduce himself. When he does present himself he finds the beautiful voice pouring from the horn of a phonograph and the recipient of his offerings an antiquated piece of effusive femininity.

Approximate length, 247 feet.

Released August 3, 1911

Out From the Shadow

The Result of Giving Way to Excessive Grief

Since the death of their only child, Mrs. Vane gives herself up to morbid grief, to the neglect of her husband, herself and household duties. She sits continually weeping over the child's little garments, and despite her husband's efforts to cheer her she persists in indulging in this morbidness. Her husband, therefore, is forced to seek more agreeable companionship outside his own home, and in time the wife appreciates his indifference. She complains to her mother, who tells her she alone is to blame, and if she doesn't change she will lose his love altogether. The wife realises the strength of this advice and determines to win her husband back. However, the awakening has come too late, for her husband has formed an attachment for a vivacious young widow. More subtle plans must be formed, and she succeeds in fascinating him at a dance they both attend by arousing his jealousy.

Approximate length, 998 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

CINES CO.
OF ROME

STUDIOS and FACTORIES } ROME and PADOVA

CAPITAL

Preferred Stock	Lire 2,000,000
Ordinary "	3,750,000
Fully paid up	Lire 5,750,000

Exchange Men, write to us for particulars of our First Release

Branch for the United States of America

445 Broome Street, cor. Broadway
New York City

Tel. Spring 9232 Telegraph Cines, New York

Reviews of Independent Films

Science (Imp., July 24).—This is a natural little story in which a dog has a principal part with good effect and shows the sacrifice science demands in the revealing of her laws. The physician, when he finds that the guinea pig which he was to use as a test for an anesthetic has died, uses in its place the puppy of his little girl's pet dog. The operation is unsuccessful, and both the little girl and the puppy's mother grieve. The dog is last seen in a pathetic picture over her puppy's grave. The idea is well evolved. One lady among the spectators hoped it wasn't necessary to really kill the puppy, showing how seriously pictures are taken by the public.

Won by a Foot (Imp., July 24).—This is a story expressed by human legs and feet, and shows, if nothing more, what use they may be put to as a means of human expression. It would seem to run as follows: A gay old robin rescues a canary bird from the contamination of a tramp. He flirts with her and asks her to dine, only to find when she lifts her veil that she is somewhat of a harpie and quite as warped as himself. It is perhaps novel if not the most refined of offerings.

The Pretty Lady of Narbonne (Eclair, July 24).—The settings, costuming and general direction of this film are exceptionally good and interesting, but the story, while decidedly novel in execution, is rather peculiar in its ending; at least for this present age. King Rene, on discovering the infatuation of Bertrand for the shepherdess, compels him to marry her, but Bertrand on leaving for the wars declares she will never be his until she possesses and wears his ancestral ring. She follows him to camp and by the means of his sweetheart, who did not know of his marriage, she obtains the ring. The two girls plan and intrigue, and, dressed alike, the wife takes the other's place and receives the ring. The two letters used are confusing, which might have been avoided by having the writing of the second seen.

The Exchange (Champion, July 24).—This picture is interesting. It begins with a well conceived skirmish that is made to have nothing to do with the action of the drama. The hero, a Confederate, receives a letter with furlough inclosed, asking him to come to his uncle, whom he has never seen and whose heir he is to be. He is shot. A friend seeing the letter assumes his character with success. The real nephew, however, is not dead, although the condition has given him a lapse of memory. As he was last seen among the Confederates, one would naturally wonder how he left them to become a Unionist, but he does, and leads an attack upon his uncle's house, where, coming face to face with the impostor his memory returns. In this scene the characters stood like wooden images, which spoiled the effect.

The Thrilling Powers Fire (Powers, July 25).—These views give a very comprehensive idea of the fire that destroyed this company's studios on June 6. A remarkable instance is shown among the ruins, where a number of feet of film was found unharmed. It had been left in the process of drying.

The Double Elopement (Solax, July 26).—Again a Solax farce is badly damaged by the false speed with which the picture is made, resulting in apparently jerky and hasty movements by the characters, and preventing effective acting from "getting over." Father and son elope with mother and daughter, each couple keeping the matter secret from the other. The females live in a house that is in a strange state of decrepitude, compared with the interior. Both pairs go to the same minister. The young people run out before the ceremony, steal papa's auto and are followed by the old folks in a buggy. The horse gets away and papa drags the vehicle through several distressing scenes, until he finds son trying to tinker up the auto, when all become reconciled and go back to be married. The story lacks novelty, but some of the incidents proved laughable.

Alone in the World (Ambrosio, July 26).—This very well acted child story is in the nature of an allegory. An orphan boy goes out to earn his living, but no one will hire him because he is too small. At last he follows the king's soldiers into battle, seizes a spear and is killed. An angel carries him up to heaven and places him in the arms of his mother, who is found among the other angels sitting on a cloud.

Her Choice (Reliance, July 26).—The best thing about this picture is the acting, which at all times is natural and earnest. The story pretends to no dramatic force, but seeks to attain romantic and poetic flavor by rather disjointed scenes of bucolic love. These might have been more effective if the film had not been so imperfect physically. It was as unsteady as an old man with the palsy. A girl whose mother dies is left with her grandparents, while her father goes to the city and grows rich. Then he claims his daughter and she bids her rustic sweetheart good-bye. In the city she is courted, the very first day, by a society suitor, and is eventually in danger of accepting him, when a letter from grandma reminds her of the rural lover (Mace Greenleaf), so she goes back to the farm, renews the old love, and when papa comes with the city fellow she comes out with the truth, whereupon the city chap beats it and papa follows in a huff. Dorothy Davenport played the girl quite prettily.

The Settler's Wife (Nestor, July 26).—The smooth and graphic way in which this story is told commands attention. Time is taken to develop and suggest the fundamental idea of the picture, and the introduction is exemplary in that respect. One feels that the director knew just what he wanted, but was having a hard time making the actors gain the desired effect. The man who played the husband, however, was in full accord with his part, but was rather subdued in emphasizing his kindness in comparison with the other man. The wife comes to meet her husband in the new land, but has become infatuated with a gentlemanly stranger. She becomes disconsolate in her new quarters, and after the man appears from time to time she goes off with him. It was a surprisingly short time before she found him out—a few feet from the house—but when she returned to her husband she found the cabin burning and falling to ruins—a realistic and telling scene.

Her Way (Rex, July 27).—While this is not a particularly agreeable story from the nature of its subject, it is novel in the way it is worked out, though the last part is too short and incomplete to drive home the moral and at the same time remove the unpleasant impression. It is well acted, with exceptional backgrounds and settings. The light in the drawing-room and the view of the father and child through the fireplace are pleasing and striking effects. A husband returning from a train he failed to catch sees his wife in the arms of a neighbor's husband. His desire to kill is controlled by the presence of his child and he takes another method. He goes to the man's wife and at last convinces her by proof, saying that if she does not elope with him in an hour he will shoot her husband. On her husband's return she sends him away, and putting on his clothes and smoking a cigarette walks out onto the balcony. She is shot by the man by mistake. She is not killed, for the last view shows her convalescing and her husband reading to her. This leaves too much to the imagination and does not gather together the threads of the story.

The Lineman (Imp., July 27).—The ideas presented in this scenario make an exciting and interesting film. It is also agreeably enacted. During the husband's absence in the city the dishonest butler and his confederate conclude to rob the house. The wife telephones her husband, who keeps telephoning back instructions. There must have been a patient or sleepy central operator, who was not alert enough to telephone the police station, but if she had it would have spoiled the story, for a lineman while testing the wires hears what is going on over the wire and goes to the rescue with a party in an automobile. Meanwhile the husband is racing home in a special engine. The wife is rescued by the lineman, who is thanked by the overwrought husband and given a doll by the little daughter. It is supposed the villains were brought to justice. They are last seen as they are showed out the door. Some of the settings should have been more realistic and less gaudy.

The Fatal Sonata (Itala, July 27).—Though somewhat morbid in its nature, this story is dramatic and smoothly told. It lives for its last scene. A wife elopes with a musician and things go hard with her until they are in poverty. The wronged man also becomes a peddler on the street. A number of years afterwards, while in a drunken state, he is rescued from the hands of boys by the musician, who likewise has been carousing, and the two go to the musician's home, where he plays the violin. It is the tune that had lured the wife away, and the husband smashes the violin, while the musician is in a drunken sleep, and, laughing at the act, passes out and by his wife, who has recognized him.

Outwitted by Horse and Lariat (Solax, July 28).—One finds in this story too much of the old cut-and-dried melodrama that has long since passed out of the best picture to be interesting. Not only that, but it is played with a great deal of overaccentuation in every particular. By no chance could the outlaws be men greedy for money, but they must also be more or less fiendish and abusive to the woman. There also seems to be a straining for theatrical effect in action extrinsic to the drama. The story is evidently built around the incident where the hero breaks into the camp of the outlaws and lifts the heroine up into his saddle and rides away. It was Bill, the rival, who kidnapped her, and she sent back a note pricked in leather to her lover while on the back of her horse. The rest may be imagined.

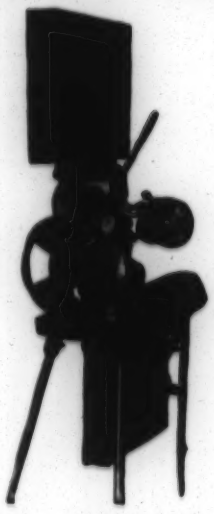
The Tables Turned (Bison, July 28).—For plot construction and general care this is, perhaps, the best film of this nature this company has produced for some time. The setting and action are good and the acting, while not great, is expressive. Mary's father lives a double life—that is, he is a horse thief—and when he is discovered by a young cowpuncher, the latter will keep silence only if he is permitted to marry the thief's daughter. The girl has another lover, whom she tells this to. He goes and buys back the horses the father has stolen, but the rival steals them again. He is seen, however, and captured by the sheriff, and it seems as though things are about to go hard with him when the father steps forward and confesses all. It would seem as if some one ought to suffer punishment by law, but in the last scene the father gives his consent to the marriage and all were happy.

A Doll's House (Thanhouser, July 28).—Ibsen's play has been put into a very telling picture and adapted very cleverly, dealing only with the essence of the plot. The settings are good and the producer seems to have selected his most fitting and best players to interpret the respective roles, all of which are creditably realized. Nora forges her father's name to a note on which she obtains money to take her husband South to regain his health. The loan agent some years afterward is employed in the bank of which her husband is head and is discharged. He threatens to expose the forgery if not reinstated, and when Nora's husband learns of it he spurns Nora, thinking only of himself; but when the agent repents and returns the note he is ready to reclaim her, but not so Nora, whose eyes are open, and she leaves her "doll's house." The actress might perhaps have better realized Nora's awakening, and thus made the last scene more vital.

Dante's Inferno (Milano, Special; Monopol Film Co.).—As a basis for this series of five reels of wonderfully effective pictures, the producer seems to have taken the illustrations of Gustave Dore, and elaborated upon them in a strikingly realistic manner. The result as viewed upon the screen, aside from the nature of the subject, is amazing in the magnitude with which the production is put on and in the startling effects obtained. Dante Alighieri's vision of hell at times seems quite an actual experience, with its huge and grotesque monsters and demons among the ever smoking and fiery crags of hell guarding or tormenting the spirits, but nowhere is there evinced the slightest attempt to accentuate the horrors of the place. The picture has been approached with due reverence for the religious and moral viewpoint as well as the artistic, and must obviously be taken in the same spirit as the poem.

The film which, for the convenience of the exhibitor, has been divided into five parts, follows very closely the lines given by the poet. After Dante's compact with the panther, lion and wolf, Beatrice descends from heaven in the midst of the wood and summons Virgil to conduct him through the lower regions. Charon is then seen rowing the waiting souls across the Acheron, and thence into Limbus, where Dante meets Homer and his colleagues. They pass on by Minos, who judges souls into a remarkable scene representative of Dore, where those who were ruined from love are driven about in

EDISON



The Guaranteed Machine

You run no risk in buying the Edison Projecting Kinetoscope, Type "B," Underwriters' Model—it is guaranteed against mechanical deficiency for an entire year. Could better assurance of its superior quality be asked?

Complete, with outside shutter, $225.00. We want an opportunity to tell you more about it.

TRADE MARK

THOMAS A. EDISON, Inc.
64 Lakeside Avenue
ORANGE, N. J.

PHOTOGRAPHS, on Post Cards, of leading FILM ACTORS and ACTRESSES, licensed and independent, at 10c. each.
E. A. WILLIAMS, Room 349,
59 Church St., New York City

STATE RIGHT PURCHASERS OF

DANTE'S "INFERNO"

HAVE BEEN AND WILL BE PROTECTED TO THE FULL EXTENT OF THE LAW

UNDER our direction United States Marshal Henkel on July 28th seized all copies of Dante's "Inferno" in the possession of B. E. Clements, under an order of Justice Ward of the United States District Court.

We are prepared to have seized all infringing Dante's "Inferno" film wherever found.

Notice To Whom It May Concern:

We hereby advise all persons having copies of Dante's "Inferno" films secured from B. E. Clements or his agents to return same to United States Marshal Henkel, Federal Building, New York City.

Don't Become Involved by Buying Infringing Copies

Section 28, of the copyright act of March, 1909, makes infringement punishable not only by fine but by imprisonment.

We Not Only Protect You But Aid You

When the contract with the Sam S. Shubert Booking Agency was closed it meant that the best and most experienced men in the theatrical world had attested the extraordinary value of Dante's "Inferno" as an attraction. Their indorsement guarantees the permanency of the production.

Big Profits are Yours If You Sign With Us At Once

Applications for State rights are being received hourly. We will soon award the contracts to the highest bidder.

DON'T DELAY—It's the Biggest Money Getter Ever Offered

FREE RAILROAD FARE to purchasers of State rights to Baltimore and return from any point of the United States. Dante's "Inferno" inaugurates a tour of the principal theatres of the United States at Shubert's Auditorium Theatre, Baltimore, Md., week of August 14th.

DON'T HESITATE—WRITE—RIGHT NOW

MONOPOL FILM COMPANY

P. P. Craft, *Gen'l Mgr.* 145 W. 45th St., N. Y. City

VERY SPECIAL NOTICE Purchasers of territory have absolute exclusive rights, including every theatre in the State.

LUBIN FILMS

AN INDIAN'S APPRECIATION

Released Saturday, August 5

Two cowboys, a girl and an Indian are the principal characters in this clever Western. One of the cowboys is enabled to rescue the girl from the evil schemes of the other. Vim, visible strength, strenuous action and love interest. Don't miss it.

Length, about 1,000 feet.

HER TWO SONS

Released Monday, August 7

One brother stole the other's sweetheart, and, after a few years, deserted her. Then she was protected by her former lover and in the end there was reparation. A photoplay that acts skillfully on the human emotions. Book it.

Length, about 1,000 feet.

BOB'S NEW SCHEME

Length, about 600 feet.

SPLIT REEL

TENT VILLAGE

Length, about 400 feet.

Released Thursday August 10

A pair of comedies novel in many features. The first pictures a new way of escaping from watchful wife to the club. The second depicts the most laughable sea-side adventures of the Thompsons, who learned that "time and tide wait for no man."

LUBIN MANUFACTURING CO.

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.

Chicago: 22 Fifth Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

If It's **NESTOR** It's Good

Wednesdays—WESTERNS | Saturdays—MUTT AND JEFF

August 2d, 1911

THE END OF THE TRAIL

Ascends Dramatic Heights.

August 5th, 1911

Mutt and Jeff Get Passes

To the Ball Game.

August 9th, 1911

ROPED AND TIED

Bright, Breezy Western.

August 12th, 1911

MUTT AND JEFF

In a Case of Mistaken Identity.

DAVID HORSLEY, 147 Fourth Avenue, New York

the air by the stormy blast of hell. Here Paul and Francesca descend to tell their story, after which the two pass Cerberus, the three-headed monster, who guards the greedy. Perhaps one of the most striking scenes of the film is where they cross the river to the City of Dis. Scattering the demons they enter the city, the gates opened by an angel, and pass the suicides in the form of knarled trees. Geryon, the huge winged monster, then takes them to the nine lower circles. Here the different demons are seen flying about in a thoroughly realistic manner, tormenting the various souls. Escaping from the demons, they come among the hypocrites, weighed down by their leaden cloaks, and the robbers who are seen to be continually turning from serpents to men and as men to serpents. A remarkable effect among the fraudulent counsellors, whose limbs are lacerated, is the headless spirit that talks. One of the giants takes them in his hand, and they are from thence supposedly lifted down to the frozen lake beneath where the traitors are imbedded. Here Tydeus gnawing Menalippu's skull stops to tell his story. Lucifer in the background with huge face and wings is seen mauling Judas, the betrayer. Passing down the creature's back they ascend by a secret passage to earth.

The film in its entirety impresses one as being a vast and wonderful achievement, and one that shows to what heights the motion picture can attain in treating a great subject. The picture will, no doubt, impress many people with the value of a motion picture not only as a work of art, but as a moral and regenerating force. It is significant, however, in this case that in order to fully appreciate these pictures one must see them either in a truly religious sense or from the artistic or philosophical standpoint. Criticism of detail in a film of such magnitude and splendid merit is in danger of appearing out of proportion, and yet one might wish that in the film where those who made no use of their wealth crushed themselves with rocks, more natural appearing rocks, had been used, instead of bags.

Temptations of a Great City (Great Northern, Special; Monopol Film Company).—This is another production in three reels taken by Great Northern Film Company, of Denmark, and under the management of the Monopol Film Company. It shows, primarily, what may be done when the producer is not compelled to limit the number of his feet and thus oftentimes subdue and obscure the development of a situation. The picture is remarkably comprehensive in its action and judicious in its use of titles. Only in one place is there a very noticeable error in this direction. The young couple are announced to be engaged against the will of the parents. They are next seen married, but as this is a fundamental point in the drama the action of the parents in this particular would have been acceptable upon the screen. It is for the acting that the film stands out most vividly. The actors show much polish and thought and betray no unnecessary movement. The son is the most convincing and enters very deeply into his role, presenting all the varying emotions and conflicts with ease and naturalness. His scene at the desk where he forges his mother's name is notable. The scene at the mother's home is a superior set. A feature is the looking glass in the corner, which enables her entrance to be observed by the spectator and not by the son as he commits the robbery. The other settings, it must be said in justice to other producers, while substantial, are apt to be stagey in appearance. There are some excellent light effects. The story deals with the fast life of a young man in the city, who is at length brought to his senses after causing divers trouble to all concerned. The plot is very clearly revealed and makes a very interesting and rather absorbing story from the nature of its treatment, which manifests excellent taste throughout. He marries the daughter of the usurer against the wish of both parents. On the day the note falls due the usurer, in spite of the fact that he is the father of the young man's wife, insists upon payment. His mother refuses aid and he returns that evening to rob her. He is caught, but the mother dismisses the charge. In the meantime the daughter has visited her father, gained possession of the note and cast it into the fire. The excitement causes the father's death, and the young people learn the better way. There is no doubt a suggestive and moral trend to the picture.

Coronation Festivities (Kinemacolor, Special, July 29).—The first performance of the Kinemacolor's Forty Days' King Coronation Festivities, representing in their process of motion pictures in natural colors the ceremonies connected with the crowning of George V. of the British Empire, took place at the Herald Square Theatre, Saturday, July 29, and proves itself not only a decided novelty in the motion picture world, but one that produces practical results. The film was featured by special introductory remarks telling of the growth and scope of Kinemacolor, and special emphasis was laid on the fact that the films are neither painted, stenciled, tinted nor retouched in any way. The films in appearance are like the ordinary black and white, but operated by special shutter contrivance attached to the usual machine. In the reproduction of the primary colors the pictures are startlingly vivid, and in some of the views reproduced the more delicate shades with success. A remarkable feature is that the actual coronation parade was photographed in a rainstorm with exceptionally clear results. Perhaps the most impressive and notable scenes in the pictures are The Unveiling of Queen Victoria's Memorial, The Garter Investiture of the Prince of Wales, The Regalia and the Royal Progress Through London. For the demonstration of the power of this process to reproduce colors the showing of the coronation gowns worn by professional mollistes at Kensington and the views of the Indian camp, showing the princes, rajahs and officers in all the vivid colors of the Orient, are the most effective. The sky and the water in the scenes of the naval review are most natural. The actual showing of the pictures requires approximately two hours.

The Engagement Ring (Great Northern, July 29).—This story seems to need a different and more definite introduction. The identity of the two lovers and the transaction of the two rings require a little too much mental effort on the part of a spectator who goes to enjoy. Two lovers quarrel, and the girl throws the ring into the sea. A former lover takes hope, but the other while fishing finds his ring in the mouth of a fish. At cards he wins the other ring supposedly given back to his rival by the sweetheart some time previously. This causes the former lover to pursue him to sea in a boat, where a fight follows, in which the hero is obliged to drown the former lover in self-defense. He is arrested for murder, but set free on the good character given him by a friend; they must let people off easily where this film was made. In a like manner he wins back his sweetheart, whose chief asset as an actress seemed to be the expression of melancholy.

The Cattle Thief's Brand (American, July 27).—The practice of stealing young calves and branding them as one's own is depicted in this picture. It is agreeably acted and shows life and scenery in the West. His wife discovers that he is a cattle thief, and when he brings home his next calf and brands it, she turns it loose. It rejoins the herd. When the foreman hears of this he, fearing that the rangers in the neighborhood will find it out, goes and finds the calf. Whether his intention was to eradicate the brand is not clear, but he is caught by the ranger, whom he knocks senseless. The cattle thief then has a fight with somebody and about something not quite clear and leaves the country. The sheriff follows and kills him. At the threshold of his home he dies and the wife confesses his past crimes, and all is well. The foreman, however, was guilty of assault on the ranger, who was, indeed, a kind gentleman in so readily taking the wife's word.

Mutt and Jeff Make a Hit (Nestor, July 29).—The working out of this travesty shows thought and insight into the possibilities, and the conversation beneath the picture is calculated to further amuse the spectator, but the two actors, it is felt, hardly measure up to the situation and idea of the film. They do not seem to show much knowledge of the art of acting. They act too independently of each other. Each seems to be struggling to outdo the other, and the result is much meaningless antiicism and front facing—"behold, here am I," of the cheap comedian. A little intelligent slap-stick farce would seem to benefit, but, of course, such business needs as careful treatment in cause and effect as any form of drama. In order to pay their next week's rent Mutt and Jeff decide to go on at a Friday night amateur night. They get the hook and also get put out of the theatre. They are arrested for indecent exposure, but behind the bars are still convinced that they made a hit. Farce action on the part of the actor is never funny unless the spectator sees or thinks he sees some reason back of it.

Thou Shalt Not Steal (Reliance, July 29).—This simple little tale is brought forth clearly and in all the action is in sympathetic accord with the idea. It is also exceptionally well acted. While shopping the little girl's mother stole a bit of lace. This act offended the child's sense of right and she became ill. At school the crime was further emphasized when she was obliged to write "Thou shall not steal" upon her slate for having been late. At length the mother confessed to the priest, who returned the lace, and the little girl began to recover. The story points a strong moral, and while it might strike home more powerfully in a motion picture if more dramatic situations were involved, it is nevertheless a story of rare force and merit.

A Happy Home (Great Northern, July 29).—This film deals with the troubles of a family at house-cleaning time. Its machinery is a little too obvious to cause much unexpected laughter. The children are put into the library, where they commit much devastation. The father enters the house knocking down wife and maid on stepladders and the like. He seeks refuge in the library and sits in a tub of water.

MOTION PICTURE NOTES.

At Newnan, Ga., the Lyric Theatre (Charles Leare) is using independent films and illustrated songs to capacity business every day and night. The Palace (Meriweather and Farmer) opens July 31, using licensed films, which is the first time they have been shown here. The theatre is new throughout and is the prettiest in this part of the country, barring the large cities. They open with Enoch Arden.

At Donaldsonville, La., The Happy Hour, a new moving picture theatre located on the ground floor of the People's Bank Building, was formally opened to the public on the afternoon of June 10, the initial performance being attended by a large and enthusiastic audience which taxed the capacity to the limit. The house has a seating capacity of over 250 at the present time. The general appearance is neat and pleasing, while the equipment is modern and of a high standard. Licensed service is used. The staff of the new photo-playhouse is as follows: F. L. Tregagnier and Louis N. Bosco, owners; Charles E. Delas, operator; Ora Dalferes, vocalist; Adele Blum, pianist; Maggie Pfister, cashier.

INDEPENDENT FILM RELEASES.

July 31, 1911.

	Feet.
(Amer.) The Parting of the Trails. W. Dram.	...
(Champion) The Perils of a War Messenger. Dram.	950
(Eclair) The Prodigal Son. Dram.	...
(Imp.) The Bi-Centennial Celebration at Mobile, Ala. Scen.	500
(Imp.) The Skating Buk. Com.	500
(Yankee) The Sea Vultures. Dram.	...

Aug. 1, 1911.

(Bison) A True-Hearted Miner. Dram.	...
(Powers) Speculation. Dram.	...
(Thanhouser) The Pied Piper of Hamelin. Dram.	...

Aug. 2, 1911.

(Ambrosio) If One Could See Into the Future. Dram.	...
(Ambrosio) Mr. Baumgarten Is Elected Deputy. Com.	...
(Champion) The Dubuque Regatta. Scenic	950
(Nestor) The End of the Trail. W. Dram.	...
(Reliance) The Broken Vows. Dram.	...
(Solax) When Ruben Came to Town. Com.	...

Aug. 3, 1911.

(Amer.) The Cattle Rustler's End. W. Dram.	...
(Imp.) The Call of the Song. Dram.	1000
(Itala) The Evening Bell. Dram.	...
(Rex) The Artist Financier. Dram.	...

Aug. 4, 1911.

(Bison) Darkfeather, the Squaw. Dram.	...
(Lux) Bill Does His Own Washing. Com.	439
(Lux) An Elopement by Aeroplane. Com.	463
(Solax) The Mascot of Troop "C." Military	...
(Thanhouser) The Judge's Story. Dram.	...
(Yankee) Truth Shall Prevail. Dram.	...

Aug. 5, 1911.

(Itala) Foolshead's Last Roguery. Com.	...
(Gt. Northern) The Burglar and the Girl. Dram.	...
(Powers) The Last of the Mohicans. Dram.	...
(Reliance) His Son. Dram.	...
(Nestor) Mutt and Jeff Get Passes to the Ball Game. Com.	...

LICENSED FILM RELEASES.

Aug. 7, 1911.

	Feet.
(Bio.) The Ruling Passion. Dram.	997
(Kalem) Peggy, the Moonshiner's Daughter. Dram.	950
(Lubin) Her Two Sons. Dram.	1000
(Pathe) An Up-to-Date Elopement. Com.	525
(Pathe) In Switzerland. Scenic.	262
(Pathe) The Zyiras.	180
(Selig) A Fair Exchange. Dram.	1000
(Vita.) Intrepid Davy. Com.	...

Aug. 8, 1911.

(Edison) The Battle of Bunker Hill. Historical	1000
(S. & A.) Love in the Hills. Dram.	1000
(Gau.) A General Strike. Dram.	825
(Gau.) A Raging Sea. Scenic.	175
(Selig) Slick's Romance. Dram.	1000
(Vita.) The Long Skirt. Dram.	...
(Pathe) Pathe's Weekly. Topical.	...

Aug. 9, 1911.

(Edison) The Adventures of a Baby. Com.	660
(Edison) The Stolen Dog. Com.	340
(Eclipse) The Heiress. Dram.	705
(Eclipse) Lyons, the Second City of France. Scenic.	295
(Kalem) The Round-Up at Dawn. Com.	1000
(Pathe) The Flaming Arrows. Dram.	827
(Pathe) Lionelly Contortionist. Com.	138
(Vita.) Billy the Kid. Dram.	...

Aug. 10, 1911.

(Bio.) That Dare-Devil. Com.	606
(Bio.) An Interrupted Game. Com.	392
(Lubin) Bob's New Scheme. Com.	...
(Lubin) Tent Village. Com.	...
(Melies) His Terrible Lesson. Dram.	1000
(Pathe) Fidelity. Dram.	689
(Pathe) The City of Singapore. Scenic.	308
(Selig) Their Only Son. Dram.	1000

Aug. 11, 1911.

(Edison) The Spirit of the Gorge. Dram.	1000
(S. & A.) (Not reported)	...
(Kalem) The Romance of a Dixie Belle. Dram.	985
(Pathe) The Unexpected Gift. Dram.	456
(Pathe) In Cambodia. Scenic.	354
(Pathe) Tunny Fishing. Ind.	195
(Vita.) The Bell of Justice. Dram.	...

Aug. 12, 1911.

(Edison) Friday, the 13th. Com.	1000
(S. & A.) (Not reported)	...
(Gau.) The Academy Girl. Com.	585
(Gau.) Jimmie's Luck. Com.	405
(Lubin) The Arrow Head. Dram.	1000
(Pathe) Billy's Marriage.	872
(Pathe) Monuments and Cascades in Rome. Scenic.	128
(Vita.) Birds of a Feather. Com.	...

CORRESPONDENCE.

(*Continued from page 18.*)

the American Theatre, the evening of July 18. After the presentation of gifts and the stage antics, refreshments were served, and then the stage was cleared for dancing. The music was provided by the American orchestra.

W. S. McCREA.

TACOMA.—TACOMA: Mrs. Fiske in Mrs. Bumpstead-Leigh July 22 attracted and pleased very large house; play was conceded by all to be best comedy seen here this season; co. up to the usual Fiske standard.

FRANK B. COLE.

. . . FOUNDED IN 1884 . . .

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

Board of Trustees

FRANKLIN H. SARGENT, President

DANIEL FROHMAN — JOHN DREW
AUGUSTUS THOMAS — BENJAMIN F. ROEDER

A Practical Training-School for the Stage, Connected with Mr. Charles Frohman's Empire Theatre and Companies.

For Catalogue and information apply to
THE SECRETARY, Room 141 Carnegie Hall, New York

SCHOOL of ACTING

Of the CHICAGO MUSICAL COLLEGE

Now in its NEW HOME facing the Lake Front Park

The finest building of its kind in the world. A School of Practical Stage Training with all the advantages of a great Educational Institution.

Containing ZIEGFELD THEATRE

An Ideal Auditorium—offering students unsurpassed facilities for Rehearsals and Public Appearances.

J. H. GILMOUR - - - - - - Director

The most distinguished actor ever connected with a dramatic school.

MARSHALL STEDMAN - - - - - Assistant Director

Catalogue Mailed Free

ZIEGFELD THEATRE

Available for a Limited Number of First Class Bookings

624 South Michigan Avenue CHICAGO, ILL.

ALVIENE SCHOOL OF STAGE ARTS

(United Stage Training Schools)

Alviene Playhouse for exclusive use of Public performances of Students Stock Company assuring Newyork Appearances and engagements.

The Universal Theatrical Managers School of Acting.

Claude M. Alviene, President and Managing Director

DRAMATIC ARTS — MUSICAL COMEDY — STAGE DANCING

A department for each, and each department a large sized school in itself. In Celebration of the anniversary of our Eighteenth Year at this address we have added 15,000 square feet of floor space to our already spacious headquarters.

Failure impossible. Booking Department. Theatrical Agents and Managers supplied. Send for Illustrated Booklet, how 8,000 pupils now on the Stage succeeded. For information address Secretary's office, Suite 11.

GRAND OPERA HOUSE, at 23d Street and 8th Avenue (Entrance 309 W. 23d St.), New York

THE NATIONAL CONSERVATORY OF

DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND — UNDER THE DIRECTION OF

F. F. MACKAY

Special Attention Given to Course for Teachers of Elocution and Physical Training.
Actors Coached in Special Characters and all Dialects.

A Summer Class in Acting and Dancing will be Opened on the First Monday in July and Continue Through Six Weeks.

OFFICE HOURS, FROM 9 A. M TO 5 P. M.

SEND FOR PROSPECTUS — 19-23 W. 44th ST., NEAR 5th AVE., NEW YORK, N. Y.

American School of Playwriting

1440 BROADWAY, NEW YORK CITY

The analysis of play construction and dramatic principle, by W. T. Price. Royal Octavo, $5.
"Undoubtedly the most far-reaching work on the construction of the drama that has ever been written."—*Theatre Magazine.*
Through Booksellers, or, for the book, circulars of the School (Correspondence, Collaboration) and of the Circulating Library of all published plays and books on the stage.

H. LOREN CLEMENTS

50 E. 34th Street, New York City

VOICE SPECIALIST

Summer School in Pocono Mts., beginning July 1, at Special Rates. Living expenses low.

TORRIANI SCHOOL OF SINGING

901-902 Carnegie Hall, New York

Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address

FERDINAND E. L. TORRIANI

MR. PARSON PRICE Voice Culture

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Charlotte Nilsson, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Chrystal Herne. SEND FOR CIRCULAR.

65 West 38th Street, New York

MENZELI All Styles of Dancing

33 E. 16th St., nr. Bway

Maitress de Ballet of Grand Opera Fame

PLAYS For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. THE DRAMATIC PUBLISHING CO., 358 Dearborn Street, CHICAGO, ILL.

ARTHUR LIPSON

With the FOLIES BERGERE

Care The Friars, 107 West 45th Street

JULIAN ELTINGE

—IN—

THE FASCINATING WIDOW

Direction A. H. WOODS

A. S. BYRON

—that Robust Comedian

---ENGAGED---

Management COHAN & HARRIS — Permanent address, 139 W. 47th Street

KATHRYN MADDOX WAYNE

—LEADING LADY—

Address DRAMATIC MIRROR.

SEDLEY BROWN

DRAMATIC DIRECTOR

AT LIBERTY — 1415 Catalina St., Los Angeles, Calif.

ESTELLE ALLEN

RESTING FOR THE SUMMER

Resort, South Haven, Mich. — Address MIRROR.

JOHN A. LORENZ

LEADING MAN — Dominion Theatre, Winnipeg

WEDGWOOD NOWELL

LEADING MAN or PRODUCING DIRECTOR

CLAIRE COLWELL

LEADING WOMAN

AT LIBERTY—Stock or Productions — 1438 No. 15th St., Philadelphia, Pa.

MRS. FISKE

UNDER HARRISON GREY FISKE'S DIRECTION

12 West Fortieth Street, New York

EDWIN H. CURTIS

STAGE DIRECTOR

COLUMBIA THEATRE STOCK, WASHINGTON, D. C.

GEORGE ALISON

ENGAGED — Address 177 Winthrop Road, Brookline, Mass.

LEE STERRETT

STAGE DIRECTOR

DISENGAGED — Address DRAMATIC MIRROR

Priscilla Knowles

LEADS

Academy of Music, New York.